

Museum Association

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LOS ANGELES COUNTY MUSEUM

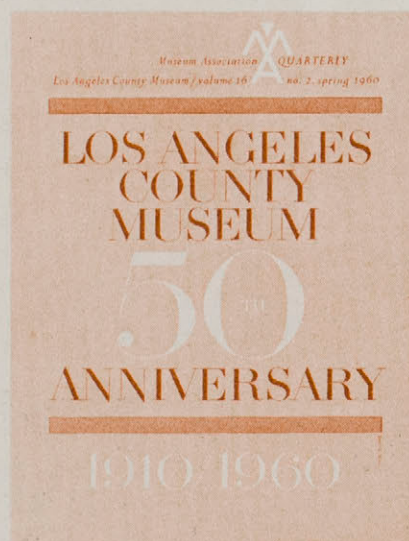
50TH

ANNIVERSARY

1910/1960

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The QUARTERLY of the Los Angeles County Museum. Volume 16, Number 2

*A message
from*
Leonard Carmichael

Secretary, Smithsonian Institution

"HISTORY," said George Santayana, "is nothing but assisted and recorded memory . . . History is always written wrong, and so always needs to be rewritten."

A museum is a means of assisting and recording the memory of a community, a nation, a race; so that this necessary task of re-writing history is made easier. The museum helps each generation to approach nearer and nearer to the truth in its understanding of the past.

The older the museum, the better it can fulfill this mnemonic function. Memory, however, is never static; it is continuously being enlivened and enriched by the experience of each generation. A museum can never live completely in the past, but must be perennially quickened by new ideas, modern methods, and contemporary materials. The merely novel soon becomes old and passes into the stockpile of memory.

The Los Angeles County Museum, founded half a century ago, has been, it seems to me, singularly aware through the years of the true function of a museum. In many fields—in the fine and applied arts and the crafts, in science, history, and education—it has served a fast-growing community with distinction, dignity, and vision. As it enters upon its second fifty years it is to be congratulated for doing so many things so well. It has added in a notable way to the recorded experience of our great country.

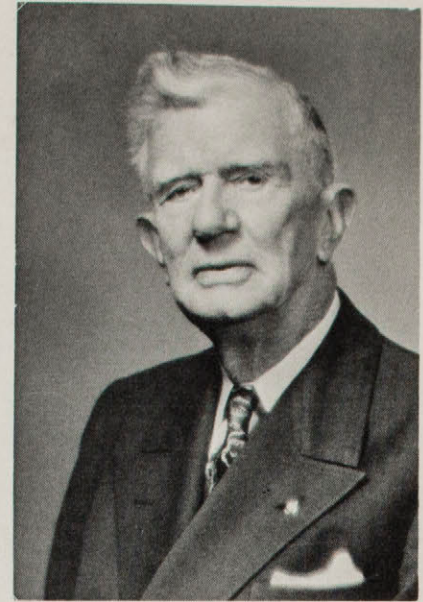
Memories of the Beginnings

ROCKWELL D. HUNT

WHEN I was invited to prepare an article on the beginnings of the Los Angeles County Museum of History, Science and Art, I was in a rest home in Stockton after two months of hospitalization for the first extended illness of my life. But the project made strong appeal: I bethought me, there is probably no one now living who was as close to some of the antecedents and actual beginnings of the Museum as I—perhaps I should undertake it. Miss Mahood graciously agreed my contribution might be in the nature of personal reminiscence, with present reflections: that decided the question for me. It is because of my long and intimate acquaintance with one man, my knowledge and appreciation of his life and character, that I felt myself unwilling and unable to decline the invitation. That man was William Miller Bowen, Father of Exposition Park.

I had known Will Bowen since 1885—a long time ago. Although he was my senior by some years, we soon formed a friendship that was deep and enduring. He became a member of the debating society, Orophilean Lyceum, of Napa College, and it was as fellow members that we became well acquainted. His formal education was seriously interrupted by the untimely death of his father, leaving him as the main support of his mother and four sisters. Like Abraham Lincoln, his was the culture of toil.

However by a piece of good fortune Bowen was able to complete his law studies in Drake University, Iowa; then he returned to California to practice in Los Angeles, first with his brother, C. C. Bowen, then briefly



*Dr. Hunt, who just celebrated his 92nd birthday, served as a member of the Museum's Board of Governors from 1919-1947. President Emeritus of the Conference of California Historical Societies, Dean Emeritus of the Graduate School of the University of Southern California, he has written numerous books, his latest being *Fifteen Decisive Events of California History* (1959).*



"Plague spot" (Agricultural Park, 1898).



Judge William M. Bowen, "with unquenchable zeal and invincible devotion," fathered Exposition Park and the Museum itself.

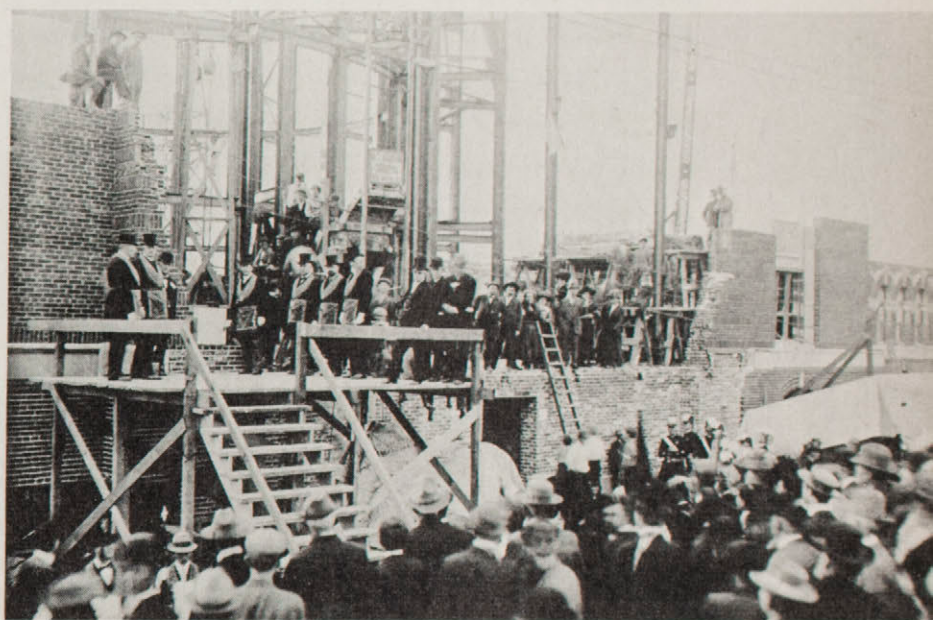
with Judge W. F. Henning, and finally the well-known firm Scarborough and Bowen was established. In the meantime, as a resident of University District—not then in the city limits—he interested himself in the municipality and became a member of University Methodist Church, located close to Agricultural Park. In the Sunday School he taught a class of boys. In the course of time University District was annexed to the city, and soon Bowen's interest and activity resulted in his election to the City Council.

Sunday after Sunday he noticed that a group of Sunday School boys, immediately at the close of the school, "made a bee line" for some unknown point, which aroused his curiosity. One day he decided to follow them, to discover the special attraction. He found it to be the activities at Old Agricultural Park—cruel rabbit coursing with hounds, betting on them and on horseraces, and other illicit and deleterious practices, which were nullifying his teaching. The environment included establishments of undesirable—some of disreputable—character. When William Bowen concluded the moral influence of the Park was distinctly bad, he resolved to hit that institution and hit it hard. That determination that day was the beginning of an idea which germinated and grew into one of the great cultural centers of Los Angeles, now known as Exposition Park. The creation of that center was more than a battle—it was a war: more than a campaign—it was a crusade: more than a revolt—it was a revolution. At the head, throughout, with unquenchable zeal and invincible devotion, stood, at times alone, this heroic man, William Bowen. What if it did take two decades of his time, and over-tax his energies? What if cases did have to be carried to the higher courts? He had put his hands to the plow—there was no turning back. What if the financial odds were against him? He knew his cause was just and righteous, but knew no such word as defeat. In a public statement, dated October 4, 1915, he said:

"For seventeen years I have labored, with

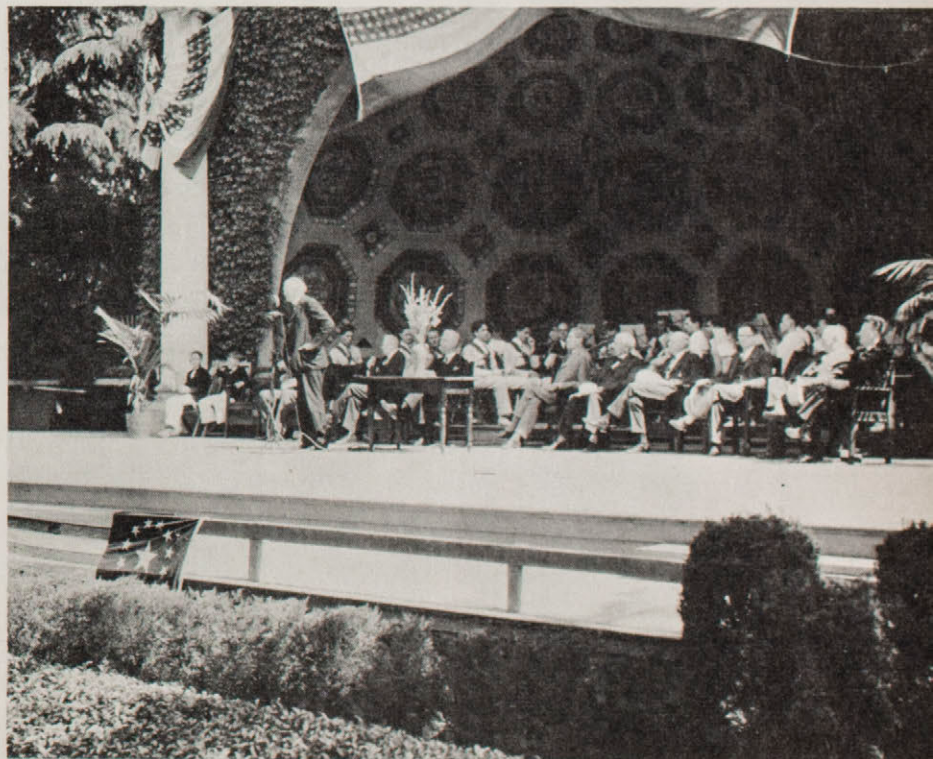


The ground was broken, May, 1910.



The cornerstone was laid (1910) . . .

with Mr. Bowen at the microphone.

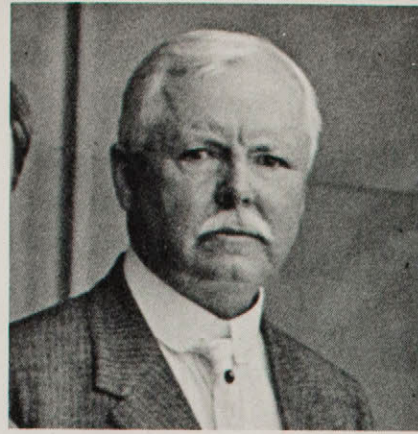


others, until this plague-spot is now a place of beauty, an institution of education and the admiration of the world, and will continue a monument to our efforts long after our 'defamers' shall have passed into oblivion."

Out of it all came eventually the great, unique center of culture and recreation we behold today. Exposition Park, including the Museum of History, Science and Art, is the child of William Miller Bowen—"Palmam qui meruit ferat."

The corner-stone of the Museum was laid in 1910. But a museum without exhibits is like a person "all dressed up, with no place to go." Having learned that Ramona Parlor of the Native Sons of the Golden West, especially through the devoted enthusiasm of well-remembered "Don Carlos" Prudhomme, had acquired a considerable collection of old photographs and artifacts bearing on early days in California, housed in a wooden structure, I agreed, as a native though not then an actual member of the order, to appear before that "parlor" and plead for the placement of the collection in the new fire-proof structure as a permanent public exhibit. Ramona Parlor graciously responded. The already well-known Don Antonio Coronel Collection, illustrative of arcadian life in California, proved to be a very attractive addition. Howard Robertson, as a member of the Cooper Ornithological Club, had already long felt the need for a repository for scientific specimens for study and public enjoyment—Robertson, a right-hand man for Bowen, and record-bearer for length of official service to the Museum, deserves a tribute for his devoted service.

It was not long till there was a flow of exhibits to the Museum. But a new problem also arose—that of defining the qualifications and standards to be met by proffered donations and loans. Sometimes museum value was inadequate, sometimes conditions imposed by donors were unacceptable—there was need for careful scrutiny and expert judgment. Every museum has the unpleasant duty of declining apparently generous offers of attractive materials.



"The position of director is not an easy one to fill." Frank S. Daggett, first Director, 1911-1920.

With the installation of the first exhibits from Rancho La Brea Pits, which developed into Pleistocene Hall, all possible doubt regarding the high quality of the Science Division of the Museum was removed. It won immediate international distinction. The saber-tooth tiger skull was chosen as the official insignia of the Southern California Academy of Sciences. As it has stood for years, viewed by millions of visitors from all over the world, scientists and laymen, Pleistocene Hall presents a collection from what is "probably the most outstanding deposit ever brought to the attention of paleontologists." Names of individuals associated with this spectacular exhibit are too numerous to mention here. I recall particularly William A. Spalding, Ford A. Carpenter, John A. Comstock, J. Z. Gilbert, Chester Stock, Albert B. Ulrey, Frank S. Daggett and William A. Bryan (the last two Directors), and, of course, Mrs. Ida Hancock Ross, owner of Rancho La Brea, and her son G. Allan Hancock. In this connection, with the Museum's formation period, I wish to mention also the special interest shown by the Cooper Ornithological Club; and then later the superb collection of exhibits of animals in natural habitats in African and American Big Game Halls.

"It was not long till there was a flow of exhibits to the Museum." Supervisors in front of rewards of Alaskan Expedition (1919) conducted by colleague, Supervisor R. F. McClellan, at far right.





"Now a place of beauty, an institution of education and the admiration of the world" (original building under construction, 1912).

Great impetus was given to the Fine Arts Division by the assiduity and generosity of William Preston Harrison, a longtime member of the Board of Governors, in building up, with Mrs. Harrison, his wife, the collection of Contemporary French paintings and he was also alert to the Museum's wider range of activities. How well I remember him! Always faultlessly dressed, urbane in appearance, he had an important and distinctive role in the artistic drama. But among other important builders of the earlier days must never be forgotten Paul Rodman Mabury and what he and members of the family did in enriching the Museum with examples of such "Old Masters" as Titian, Tintoretto, Corot, and Stuart. Miss Bella Mabury's devotion and friendliness made a deep impression upon those who were favored by her acquaintance. I cannot here even hint at the fabulous developments of later years.

The directors that I knew best were Frank S. Daggett and William A. Bryan. Under them was a constantly increasing number of staff members. The position of director is not an easy one to fill. Qualifications become more and more exacting with the growth, complexity and outreach of the Museum as a whole. The successful director must be many-sided, with sound credentials in the fields of culture, and, of all things, must avoid the appearance of favoritism in relation to his own personal

field of interest. Moreover, he must possess an attractive personality and know how to meet the public. He may know a great deal about one thing, but he must know *something* about everything. The perfect museum director is a paragon of versatility.

History, Science, Art—these three make up the name of our institution. Which is greatest? My answer is: all are indispensable, if the Museum is to reflect the totality of human life. And each has many a hand maid—as geology, anthropology, archeology, entomology, physics, electronics, esthetics, religion, philosophy. There is no limit.

I wish I could comment upon early fellow members of the Board of Governors as I remember them. But only the names of a few may be mentioned here: County Supervisors Roger Jessup, John Anson Ford, and later, Herbert Legg; U.S.C. presidents George F. Bovard, then Rufus B. von KleinSmid; J. M. Guinn, Owen C. Coy, Ford A. Carpenter, William Preston Harrison, and always William Bowen as chairman and Howard Robertson as secretary. Meetings were conducted with dignity and dispatch, and recognition of the important public service.

Among the early affiliations of the Museum were the Southern California Academy of Sciences, Cooper Ornithological Club, Historical Society of Southern California, and the Fine Arts League. There is no limit to fruitful affiliations.

The Twenty-fifth Anniversary Celebration was held December 17, 1935. Twenty-five years later, and we celebrate the Golden Jubilee. Would that the man who started it all, William M. Bowen, might still be among us this Jubilee year. We pay grateful tribute to him today, and honor his memory. I think the thing that would please him most would be to observe that the Los Angeles Museum of History, Science and Art is a great, *growing institution*, contributing generously to the culture and better living of all the people, everywhere, whose benign influence is destined to go on and on in ever-increasing measure, a great beacon light of civilization.

The Museum in the Thirties

From an interview with
RUFUS B. VON KLEINSMID

ALTHOUGH Dr. Rufus B. von KleinSmid has been Chancellor of the University of Southern California since 1921, he has kept, and still keeps, an interested eye on the welfare of his old and dear neighbor, the Los Angeles County Museum. He has served on its Board of Directors continuously for the past 26 years, having held the office of President from 1936 until 1945, when the pressure of his other duties obliged him to resign.

"Dr. William Alanson Bryan was Director in 1934 when I was first appointed to the Board of Governors," recalled Dr. von KleinSmid. "He was aware that, although possession of the La Brea fossils gave us a unique advantage, we needed access to more material, especially in the field of art.

"Because he saw the value of contact with other museums, Dr. Bryan had invited the Association of Art Directors to meet at our Museum in 1931. And in 1932 while the Olympic Games were being held at the Coliseum, we had the Olympic Art Exhibit all summer as a result of Dr. Bryan's new policy of reaching out—in this case to the organization through which the foreign delegations and the athletes operated."

Despite the depression and reductions in budget and staff between 1932 and 1935, the Museum kept its doors open. Little new was added but the time was put to good advantage, for during this period existing materials already in possession were prepared and classified.

In the Museum's early days the purpose of the Board of Governors was merely to see



Dr. Rufus B. von KleinSmid, Chancellor of the University of Southern California and member of the Museum's Board of Governors for twenty-six continuous years.

that collections were properly preserved and presented. The members were appointed for four-year terms by the County Supervisors. "We were responsible also for the collection of painting and sculpture at the Otis Art Institute, which was then a part of the Museum," added Dr. von KleinSmid.

"Because the Museum was essentially controlled by the Supervisors, potential donors hesitated to give to what they considered to be a political body. By 1938 it was felt that a method must be devised by which the Museum could accept gifts free of political implications, and the Museum Associates, a non-profit auxiliary corporation, was formed. The group had the authority to receive gifts with the understanding that these should remain at the Museum. As a result our first large endowment was received—bequeathed by Mr. and Mrs. Allan C. Balch."

The Board of Governors of the Museum was increased to fifteen members and given administrative charge and control over all county matters relating to history, science, and art. An administrative council responsible to the Board was established, consisting of five "Directors" of Finance and Operations, Science, History and Anthropology, Art, and Art Instruction.

"In 1939 an expanded program was adopted and the Museum became more than a recep-

tacle for specimens,” said Dr. von KleinSmid. “For example, the Channel Islands Biological Expedition was organized and continued over a period of two years.”

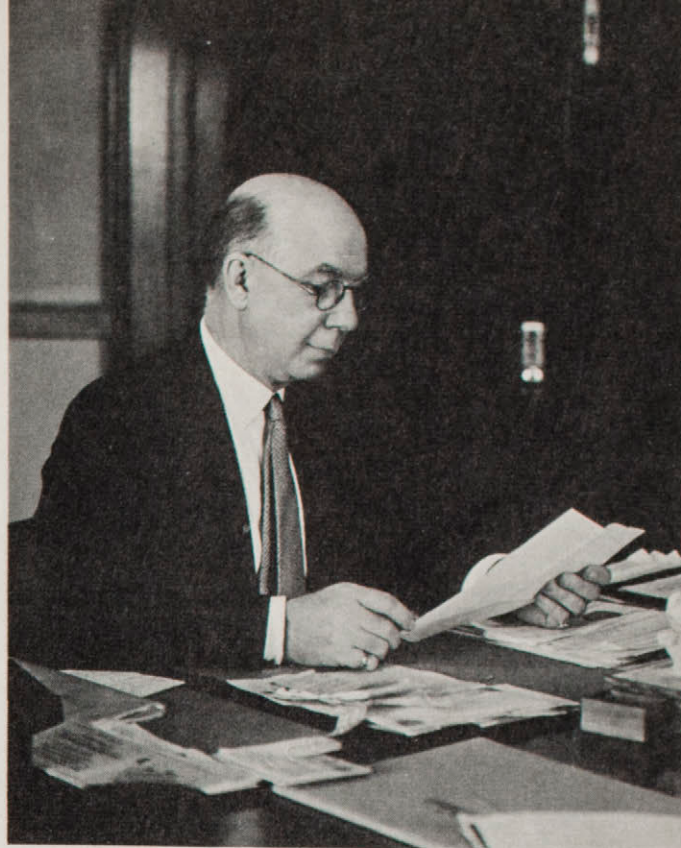
Dr. von KleinSmid has fond memories of other members of the Board of Governors with whom he served: Mr. Allan C. Balch, Mrs. Florence G. Bixby, Mrs. Mabel Otis Booth, Mr. William Bowen, “and Mr. Harry Chandler, perhaps our most influential member both because of his long residence and because he was owner and publisher of the *Los Angeles Times*. He believed very strongly in the future of the Museum.” Dr. Owen C. Coy, professor of history at U.S.C., “helped develop the policy of making the Museum attractive to the public for educational purposes,” said Dr. von KleinSmid. “He was a champion of research and teaching.”

Mr. William Preston Harrison, with Mrs. Harrison, gave the Museum the wonderful Harrison Collection of French paintings. Mr. Samuel Haskins’ advice was invaluable to the rest of the Board because of his thorough acquaintance with county and park matters. Another native son was Dr. Rockwell D. Hunt, historian and Professor of Economics at U.S.C., “whose fund of knowledge and judgment about the development of resources was most helpful,” according to Dr. von KleinSmid.

“Mr. Henry W. O’Melveny’s particular interest lay in exhibitions; he was also a botanist. Mr. Howard Robertson, one of the founders of the Museum in 1910, remained on the Board of Governors until his death in 1956. A scientist himself, he worked closely on exhibits with the Science Division.

“Another Governor was Mr. Albert B. Ruddock, a painting enthusiast. Because of his influence we began to pay more attention to the need for expanding our picture galleries and adding to our art collections. We were beginning to look ahead to the great Los Angeles County Museum of History, Science, and Art as we now know it,” concluded the doctor.

A.v.B.



William Alanson Bryan, Director of the Museum, 1921-1939, was aware of the need for more art.



At the 25th anniversary of the Museum, its staff numbered 83.

Left to right: Roscoe Shrader, Otis Art Institute; Arthur Woodward, History; William Alanson Bryan, Finance and Operation; William Hekking, Art; John Adams Comstock, Science.



The Past Twenty Years

CAROLINE E. LIEBIG

*Member and Art Chairman of Museum's
Board of Governors*

MY FIRST participation in the activities of the Los Angeles County Museum took place during the fall of 1939 when these activities were at a low ebb. In the outer world of Los Angeles the late thirties produced plenty of art excitement—the Federal Art Project, dynamic in Southern California under the distinguished painter, S. Macdonald Wright, and the open-to-many private collections of the Robinsons, the Maitlands, and in the avant-garde European field, of the Arensbergs, of startling Galka Scheyer, who lectured on her own Klees and Kandinskys. But at the Museum, things were almost at a standstill.

The late Mrs. Otis Booth, Board of Governors member, was aware of this and of the need for “friends” to rally around the new Museum Director, Roland McKinney. Therefore, Mrs. Booth invited the late Miss Louise Upton and myself, friend of her daughter, to compile a list of art-minded men and women to be a nucleus for the new Museum Patrons’ Association. At first the going was very slow indeed, chiefly because there was so little to offer as inducement to prospective members. Gradually, however, the group’s main purpose, to help the Museum professionals in *all* the Museum divisions, was clarified.

In 1946 a new Director, historian James H. Breasted, Jr., and a new Director-Consultant (for art), the late Dr. William R. Valentiner, came to the Museum. German-born art historian and Rembrandt authority, Dr. Valentiner came to Los Angeles after heading the



Detroit Institute of Art for many years. He at once made himself felt here by re-arranging what art the Museum possessed as comprehensively as possible in a building in which the art exhibition galleries seem to have been designed primarily as links between the large natural-history Habitat Halls. Dr. Valentiner’s historically-oriented reorganization, of course, revealed the shocking gaps in the Museum’s art collections, and these he set about filling, by persuading the Board of Associates to spend the money beginning to trickle in from the Balch endowment, and the Board of Governors (then the same fifteen wearing different hats) to spend the acquisition fund now granted the Museum each year by the County Board of Supervisors. But Dr.

*Director-Consultant
(for art), new in 1946,
Dr. William R.
Valentiner, reorga-
nized the collections
and created new
departments within
the Division. Painting
by Edgar Ewing hangs
in the Museum.*



Valentiner's most fruitful work was persuading the late William Randolph Hearst, Sr., to donate to the Museum relevant works of art from his own collections and to advance money to purchase specific needed objects. I cannot resist here recording my own reactions as I, a new Governor in 1947, witnessed, amazed, the outpouring of princely Hearst gifts which Dr. Valentiner brought to the Board meetings month after month.

Among Dr. Valentiner's most beneficial acts in Los Angeles was his creation of new departments and curatorships within the Museum's Art Division. To the already existing Department of Decorative Arts, headed by able Gregor Norman-Wilcox, he added the Department of Oriental Art, the Department of Prints and Drawings, and the ephemeral Department of Contemporary Art.

1952 was an important year for the Museum. In January the world-renowned French ornithologist Jean Delacour came from The American Museum of Natural History, New York, to be Director of the Museum.

In late summer a new volunteer group, destined to have wide community influence, came into being. Discouraged by the increasing difficulty encountered by the same few people attempting year after year to raise prize money for the Museum's Annual Exhibition, Artists of Los Angeles and Vicinity, I invited to my house a dozen art-minded young women, friends of my children, and asked them to form a fresh group.

In the early organizing days of the Junior Art Council, much help was given us by James Byrnes, then the Museum's Curator of Contemporary Art. The projects for this gradually growing group (the supervised cataloguing for the Museum of the area's many art collections; the J.A.C.'s appropriate money-raising project, the Annual Arts and Architecture House Tour; its most complex project, the permanent Art Rental Gallery within the Museum; and its recent extraordinary financial feats) have been a seminal influence within and beyond the Museum, in this period of burgeoning art activity in the Los Angeles area.



The Junior Art Council's "projects have been a seminal influence within and beyond the Museum."



Actress Merle Oberon presents Junior Art Council purchase prize to artist at left as art curator Richard F. Brown watches (May 1955).

In the fall of 1952 Marvin Ross arrived from the Walters Art Gallery in Baltimore to be the Museum's Chief Curator of Art. Under Mr. Ross the Art Division of the Museum for the first time made working arrangements with other American museums, in 1953 Mr. Ross arranging to borrow from the Metropolitan Museum a sample of its distinguished collection for a show of Medieval and Renaissance Arms and Armor. That same year the Los Angeles County Museum proudly sponsored with New York's Museum of Modern Art a large retrospective of the French painter Rouault, and in the summer of 1954 the Museum co-sponsored with the San Francisco Museum of Art a charming loan show of the works of Raoul Dufy.

In early 1953, through the County Board of Supervisors, the Museum was made a surprising offer by the regional branch of the Fashion Group, which consists of women engaged professionally in various aspects of the fashion industry. Using New York precedents the local group offered to pay for the erection within the Museum of an appropriate costume exhibition hall, library, administrative and research offices, and storage space, *provided* the County would employ a Curator of Costumes and Textiles, and that a sponsoring group of non-professional volunteers be gathered. To be brief, all these things came to pass by the end of the year. The compilation of lists of women to be invited to found the volunteer group was assigned by the Governors to the late Mary Urmston Valentine of Pasadena and me, then the only women members of the Board of Governors.

From the beginning, volunteers of the Costume Council and the Fashion Group have been responsible for attracting to the new department gifts of fine quality and for raising money to pay for objects selected by Curator Stefania Holt—for example, the superb Langley-Moore Collection of eighteenth century and early nineteenth century dresses, bought in England by Mrs. Holt on one of her European trips financed by the Costume Council. Of the many exhibitions assembled by Mrs.



Proceeds from the Museum Gala were used to extend the facilities and collections of the Costume and Textile Department.

Holt, the most magnificent was Woven Treasures of Persian Art. This 1959 show received not only local acclaim but international praise through its excellent catalogue written by Eugene Holt.

We must now back-track from 1959 to 1953, a very important year because Dr. Richard F. Brown then became the Museum's Chief Curator of Art. Educated in art at Harvard University, where he also taught, and coming to Los Angeles from the Frick Gallery in New York, Dr. Brown at once strengthened our Museum's recent ties with important American museums.

The first big exhibition held after he became Chief Curator of Art was the big Renoir show, arranged jointly with the San Francisco Museum of Art. This show was also a first in two other ways: the first exhibition to which the County charged admission, and the first show celebrated before its opening by a



Museum Associates, a non-profit corporation which receives gifts and bequests for the Museum. Left to right seated: William T. Sesnon, Jr., John Jewett Garland, Mrs. Rudolph Liebig, Mrs. Freeman Gates. Standing: Sidney Brody, Maynard Toll, Joseph B. Koepfli, Norton Simon, Edward W. Carter, C. V. Duff, Rufus B. von KleinSmid, Charles O. Matcham. Absent members: Ed N. Harrison, David Hearst, Roger W. Jessup, John R. Pemberton, William J. Sheffler.

large gala dinner hosted by the Board of Governors, honoring its lenders and including among its guests people from many facets of the Los Angeles art world.

Subsequently these practices were successfully followed in connection with the superb exhibition in 1957 of the Arts of the T'ang Dynasty, created by Henry Trubner, then the Museum's Curator of Oriental Art, in 1958 with the Degas exhibition, and in 1959 with the van Gogh show.

During this period, gifts of art from hundreds of donors were pouring into the Museum in unprecedented numbers. Dr. Brown in this issue of the *QUARTERLY* has touched so delicately upon his helpful relationship with collectors that I feel I should not now add to his words. Museum art purchases also continued to be made, with especial focus on the heretofore neglected Prints and Drawings Department, now being enhanced by valuable old-master works selected by its scholarly curator, Ebria Feinblatt.

At the same time there rose again the Board's old dream of buying "a great painting." Now it was stimulated by Dr. Brown, whose scholarship, knowledge of the world art market, and zest fortified us. At last the Board took courage and decided, using income from the Balch endowment, to buy a costly master-work on the installment plan—as soon as Dr. Brown could discover the right painting. The story of the picture he found, Goya's great painting, "Portrait of the Marquesa de Santa Cruz," is told by Dr. Brown himself in a brilliant monograph printed in the *Bulletin of the Art Division* of November 1, 1958.

Before this date another old dream had risen into the realm of actual possibility, our dream of a new separate Los Angeles County Museum of Art to be built on the west side of town. The steps taken so far towards its fulfillment have been most encouraging ones for the second fifty years of the Los Angeles County Museum.

The Director's Review

JEAN DELACOUR

Director of the Los Angeles County Museum

THE 50TH anniversary of the Museum coincides with the year of my retirement, as I reach the age limit this next autumn. I shall have been its director for almost nine years, and perhaps I may be excused for looking back on what has been accomplished during my tenure of office.

The Los Angeles County Museum is probably the last large museum in the world where History, Science and Art exhibits and collections are housed under the same roof. It constitutes a Department of the County and it is completely maintained by its Board of Supervisors, who appoint a Board of Governors. The Director has, naturally, to cooperate with these two bodies, and with the Chief Administrative Officer of the County. Some tact and diplomacy, therefore, are essential in dealing with these authorities whose good will and understanding are indispensable. It is also necessary to obtain the full, cordial collaboration of all those who support the Museum: associations and groups as well as the individuals interested in some side of our activities. To promote good feelings and a spirit of cooperation between the members of the staff in the four divisions also requires some skill. When I arrived, in 1952, all these relationships left a good deal to be desired. I am glad to be able to state that they are perfectly satisfactory today.

No one can be completely qualified to head such an institution, but I took it up without too much misgiving, against, I must say, the advice of most of my Eastern colleagues who considered the task impossible. The fact that I



Director Jean Delacour (right) enjoys joke, a "false bird," with Museum benefactor Maurice A. Machris, 1957.

have been all my life a dedicated professional naturalist, and at the same time an enthusiastic art collector made the position particularly attractive to me. If I could not expect to be technically all-competent, I would, no doubt, derive a great deal of pleasure in trying to make it work. A cardinal principle for the leader of such a vast and varied establishment is the delegation of power, and this has worked excellently in my case.

It is a matter of satisfaction to me, on the eve of retirement, to find that our Museum has about doubled in importance since I first arrived. The County has been generous: the annual budget has also doubled; we have been authorized to set up paid admissions shows, which have been a great success; a purchasing fund has been added to our maintenance expenses; on my instance, the very valuable fossil collection of the California Institute of Technology has been acquired, and a new wing consisting of an auditorium and a few galleries has just been completed, the first addition to our building in thirty years. The members of both the Board of Supervisors and the Governors have always been most interested and helpful, and I want to thank them here.

I am not going to mention the names of men still exercising function, but I should re-

call here the tremendous support given to me by the three retired friends: Supervisor John Anson Ford, Supervisor Roger W. Jessup and Chief Administrative Officer, Arthur J. Will.

Museum Associates, thanks to the Balch Fund, have been able to buy some outstanding exhibits. The Museum Association has greatly increased its activities, while efficient Junior Art and Costume Councils have been created. The establishment of an already rich Costume and Textile division has been particularly welcome.

We have been lucky in making many friends whose private contributions to our work have considerably increased our collections.

In Science, the generosity of Mr. M. A. Machris has enabled us to organize several important and very fruitful expeditions, and to start publishing our own scientific periodical, "Contributions in Science"; others, Messrs. John Jewett Garland, Hugh Logan and John B. Davidson, in particular, have accomplished much for us on zoological trips. As a result of it all, our zoological and botanical collections have been enriched to the point of being now among the most important ones of the country. Similarly, our historical collections have grown, and we have acceded to the William S. Hart Ranch. In the field of art we have gained considerably through the past eight years. Not only have remarkable works been presented, but the raising of a large fund by the Associates now makes certain the building of a new art gallery in Hancock Park. The day now is not far when we can display more than one third of our various treasures, as is the case at present. The beautiful XVIII century French rooms presented by Judge and Mrs. Lucius P. Green, the Rembrandt portrait of Marten Looten, the two marvelous XVI century Persian rugs, gifts of J. Paul Getty, were particularly outstanding.

Visitors have much increased in number and they now are well over a million a year. We have had the pleasure of welcoming many prominent personalities from all over the world, and it has been a great satisfaction for

Three retired friends of the Museum:



Supervisor John Anson Ford.



Supervisor Roger W. Jessup.



Chief Administrative Officer Arthur J. Will.

me to find that they were truly impressed by our Museum.

I feel grateful to be able to call attention to the progress made in all our divisions. With the prospect of new buildings and new activities, I am assured that our Museum is well on the way to becoming one of the finest in the world.

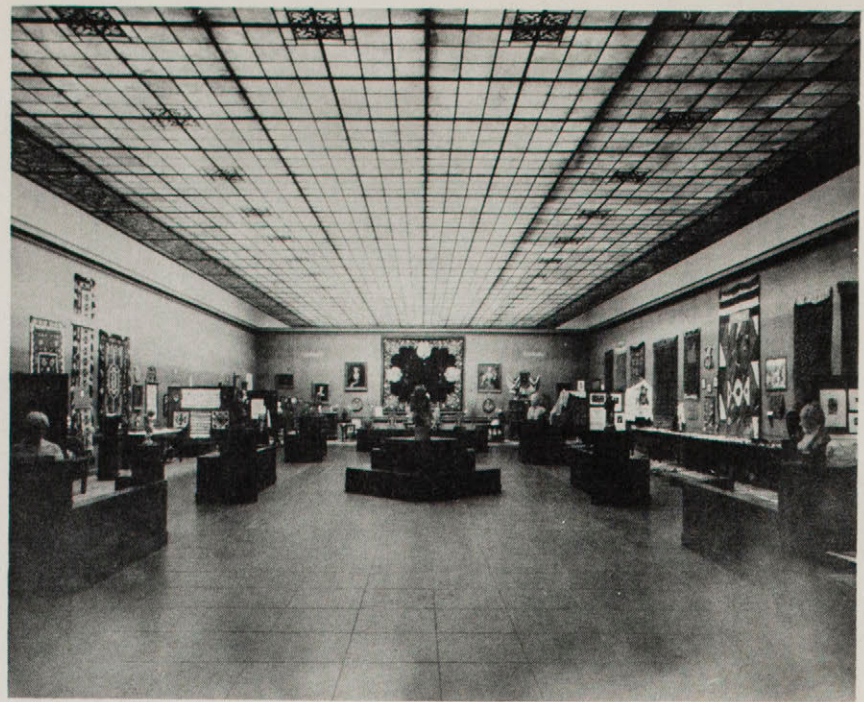
The Art Division

RICHARD F. BROWN

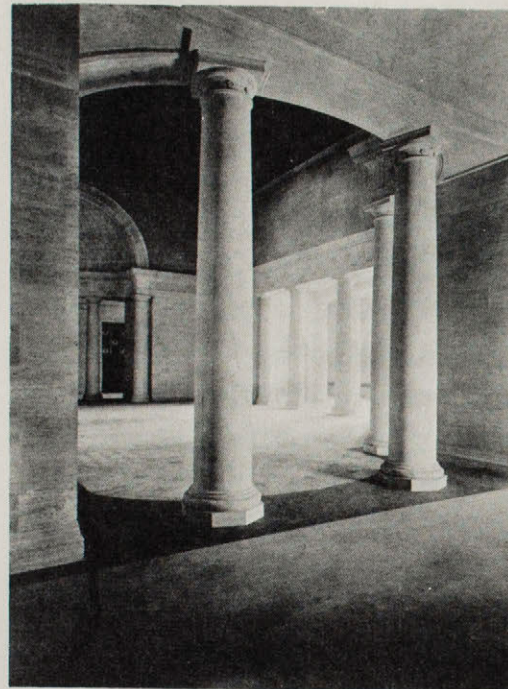
Chief Curator of Art

ART WAS the slow starter in the multiparous issue begot by Los Angeles' cultural progenitors back in 1910. Thanks to the lively interest of *The Fine Arts League*, two of its dedicated leaders, Mrs. William H. Housh and Mr. T. E. Gibbons, sat at the first meeting of the Board of Governors of the newly-projected Museum on March 19, 1910; and, representing the art-minded of the community, they helped bring into physical reality the tri-radiate structure, of which the west radius was to be devoted to art. Even though three years passed between the time of commitment to this goal and the earliest use of the building, "Art" came a cropper when, early in 1913, the Board and the County decided it was high time the public was invited in for a look. "Science" had enough specimens, and "History" had cornered enough early Californiana, to put on a respectable show; but in the Los Angeles of those days it was found easier to come by an old spinning wheel, or even the bones of an extinct ground sloth, than an authentic Rembrandt or Degas. "Art's" west wing, therefore, remained closed for a half-year while Angelenos were free to browse in the south and north wings.

However, before the official "Grand Opening" of November 6, 1913, the original in what has proved to be a very long line of intrepid souls entitled Curator of Art miraculously filled the west wing with objects—almost all of them just borrowed, to be sure, but nonetheless a full-blown exhibition amply demonstrating a will to support the aesthetic facet of the new institution. The firstling who



The "west wing," or art gallery, in the 1920's, showing the great glass ceiling in situ.



Empty expanses of travertine upon completion of the new west building in the early 1930's.

The opening exhibition of 1913 in the Art Gallery.



accomplished this was Mr. Everett C. Maxwell who divided his 170 item show into a "Modern" section and a portion called "Old Masters And Deceased Artists." As though to prove that there was a plethora of great art in Los Angeles, the broadest expanse of bare wall that was allowed to show was at most six inches between adjacent pictures; and the paintings were hung two and three deep, above and below each other. The backbone of the modern portion of this borrowed exhibition was made up of bucolic scenes by Innes and Wyant, imposing society figures by William Merritt Chase, and gently erotic ladies by Frieseke or Dewing. Considered too modern and beyond the pale was Prendergast's *The Bathers*, which was disposed of by the local press as "pure fad" doomed to early oblivion. Great respect was paid to a *Self Portrait* by "Raphael" which, of course, found itself among the old masters and respectably "deceased."

Even before the impressive prices of the recent and current art market, people have had a tendency to act, in the presence of Art, a little "better" than themselves, or to don their drawing room manners; and the new art facility reflected this human foible. Whereas the north and south wings were designed with relatively direct simplicity, with plain skylighting, and a practical mezzanine to get the most exhibition area out of the cubic space constructed, the west wing received a special, carved dado (thereby making exhibition installation difficult) and a tremendous suspended ceiling of intricate design in metal and stained glass of unbelievable weight. Although this provided light and a setting that was adequate for certain types of art and exhibitions, it remained until surprisingly recently an inhibition for most art activities in this, our largest and sort of Noah's Ark, gallery. Today, if you have occasion (and the courage) to explore some of the dimmer bowels of the Museum, you may still bark a shin on the magnificent wreckage of the great glass ceiling.

More important, of course, than the struc-



The early tiered method of hanging a wall, which recently the Museum has begun to approach again because of the overcrowded space problem.



Sometimes a gallery looked more like an old furniture shop than a museum.

Mr. Paul Rodman Mabury, painted in 1926 by the American artist, John G. Johannsen.





A very good early "buy": George Bellows' Cliff Dwellers.



An early installation of the Mabury Collection.



The modern French masters section of the William Preston Harrison Collection during the 1930's.

ture which houses works of art is the aesthetic quality of the art itself. And since nearly everything in the beginning was borrowed temporarily, what constituted the collection? This is almost impossible to trace now because systematic record-keeping was unheard of for years and a professionally trained Registrar did not come onto the scene until about the time the great glass ceiling went. However, by relying on some long memories, bits of correspondence, and the few fragmentary records that do exist, we piece together a fairly meagre picture. The Science Division had all the remains of those wonderful beasts who so helpfully picked the tar pits in Hancock Park as the place for their demise; and these provided not only dramatic exhibitions, but exciting research, educational, publication, and public relations material. During the decade and a half after coming into existence, the Art Division received countless gifts from the painters themselves (or their immediate families) of perfectly nice renderings of purple mountain ranges at sunset, or moonlight on the Pacific as seen through a eucalyptus filagree. Deceased artists were given too, not by testament or through family, but by families in Pasadena or the Wilshire district who were getting pretty bored by those large dark masses on the wall called Rubens, Van Dyck, or Guido Reni. Income tax deduction had little or nothing to do with this archaic stratum in the Museum's growth; most of those gifts were made with no knowledge of, or concern for, the tax gimmick involved. People gave what they had in the sincere hope that it would be of some public and cultural benefit, even if they, the donors themselves, could not fully appreciate it and had just about come to the conclusion that they were incapable of liking art. Well, we can't blame them; the stuff was not very good. With a pitifully tiny and inexperienced staff, faced with a sea of such donors, and mostly empty walls, the Museum went through a phase which all art museums have gone through (and against which guard still has to be kept) of becoming the attic for a whole community. To the great credit of the early

Curators of Art, the few, relatively cheap purchases allowed were excellent aesthetically and, as time has proved, marvelous bargains from the point of view of investment value. George Bellows' beautifully painted *Cliff Dwellers*, purchased in 1916, is an outstanding example.

The challenge and the need were already being worked on by the purely altruistically motivated among the city's art collectors. Mr. and Mrs. William Preston Harrison, early lenders to the museum, had for many years been buying modern American and European art with the specific aim of leaving it all some day to "their" museum. Their approach to collecting was fervently random in method, but when over 200 items were presented in 1931 the Museum became for the first time an institution that could include rightfully the word "art" in its name. With many of the objects acquired directly from the artists, the Harrisons left a memorial that becomes more impressive with each year that passes: Matisse, Segonzac, Rouault, Signac, Courbet, Modigliani, Vlaminck, Eakins, Bellows, Luks, Hassam, Henri, Prendergast. A friend of the Harrisons, motivated by the same fine ideals, Paul Rodman Mabury, whose sister is still adding to the Museum's store of art with frequent gifts, in 1939 bequeathed paintings by Titian, Rubens, Lotto, and Bordone. The category of "Deceased Artists" really began to be respectable, and with the bequest of Allan C. Balch in the mid-1940's some of the Museum's greatest treasures were received: Holbein, Petrus Christus, de Hooch, Ter Borch, van Orley, Bouts.

The art collections now began to have substance and quality but little range. This shortcoming was rectified considerably between 1946 and 1952 when William Randolph Hearst displayed a strong interest in the Museum. From his own personal collection, The Hearst Foundation, and Hearst Magazines, the Museum received most of its ancient and medieval sculpture, Egyptian objects and Greek vases, together with important objects of Near Eastern art. The generous publisher's

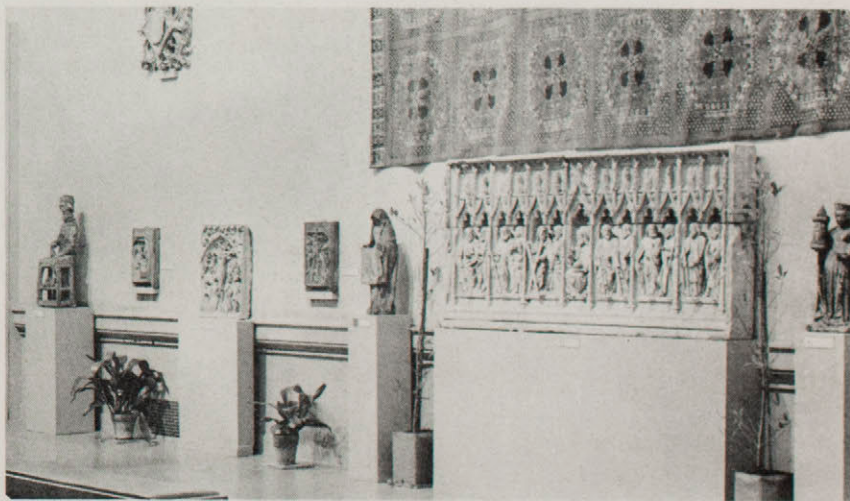


One of the outstanding portions of the Adele S. Browning Memorial Collection, given by Judge and Mrs. Lucius Peyton Green.



Portrait of William Preston Harrison, the Art Museum's first major donor, by Wayman Adams.

A group of objects showing something of the range of gifts made by William Randolph Hearst.



other gifts included paintings by Rembrandt, Van Dyck, Rubens, Jordaens, Teniers, Bol, Lely, Lawrence, Veronese, Boucher, and Fragonard. It was Mr. Hearst who was responsible for the largest growth of our collections to date.

One of the most memorable events in the development of the Museum came in 1946 with the gift of the Mr. and Mrs. George Gard De Sylva Collection, which added over 30



One of the Museum's finest pieces, Portrait of a Man by Petrus Christus (15th century Flemish), a gift of Allan C. Balch.



Richard F. Brown, at right, at recent Art Lecture with guest speaker, Director of Minneapolis Institute of Art, Sam Hunter and Mrs. Hunter.

French impressionist masterpieces to the galleries and admirably rounded out the Museum's survey of the history of art with major works by Degas, Cézanne, Monet, Pissarro, Rodin, Toulouse-Lautrec, Redon, Picasso, and many others. A little-known fact about this treasure trove is that the *money* to go out and *buy* these wonderful pictures was given to William Valentiner, then head of the Art Division; and with the knowledge, wisdom, and speedy assurance that comes with a lifetime of experience, Dr. Valentiner took a couple of weeks to create a "monument" that causes the name De Sylva to be spoken with respect and gratitude, not only in California, but by knowledgeable people from Vienna to Tokyo.

Most of the credit for covering all those bare walls, and filling all those empty corners, must go to Dr. Valentiner. He recognized that this was his main task here, and he knew how to go about the delicate psychoscholastisocioaesthetic job of wooing the private art collector, upon whom the growth of our collections has relied almost entirely.

Within the past few years the generosity of collectors has continued to add to the quality and the comprehensiveness of the Museum, such as J. Paul Getty's gifts of an important Rembrandt, two of the world's outstanding Persian carpets, and a number of superb 18th century tapestries. In 1957 the Museum opened a suite of five complete French 18th century period rooms, given by Judge and Mrs. Lucius Peyton Green who have enriched our holdings steadily with important works by Turner, Boucher, Romney, Cuyp, Manfredi, and other masters. A number of private collectors, in addition to the Greens, have been acquiring art in recent years with the help of every facility the Museum has to offer, and with full knowledge of what the Museum needs, so that as economic possibilities for gifts present themselves, or through bequest, their private collections will add to the stature of an institution which strives to perpetuate and glorify those values they have come to recognize as among the most important in life.

The Division of Science

HILDEGARDE HOWARD

Chief Curator of Science

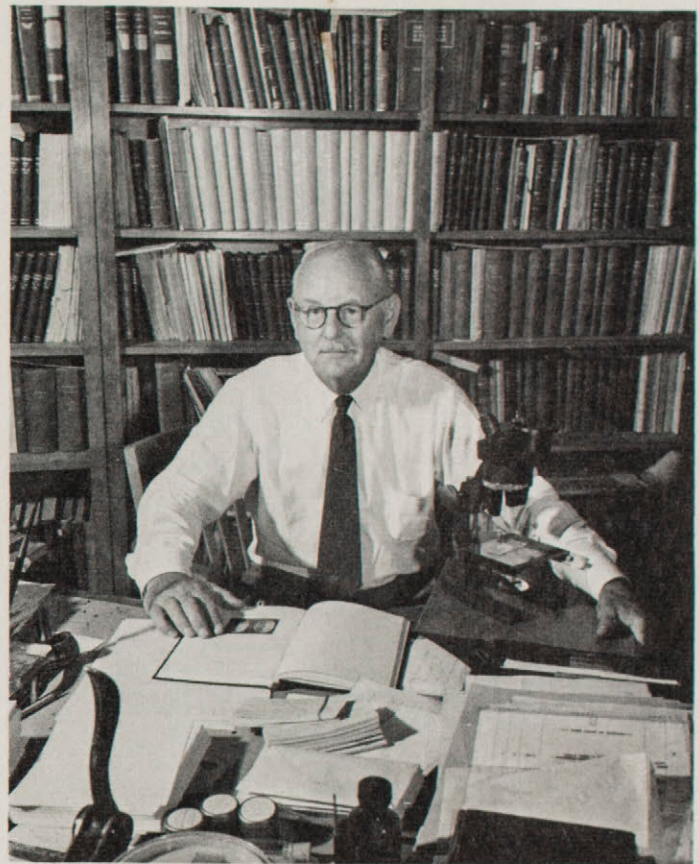
THE HISTORY of science in the Los Angeles County Museum begins even before 1910, with the interest and efforts of two scientific organizations in the Los Angeles area, the Southern California Academy of Sciences and the Southern Division of the Cooper Ornithological Club. Not only did these societies help shape the policies of the new museum, but the Academy's collection of fossils from the Rancho La Brea tar deposits, and other scientific specimens contributed by both groups, formed the opening display in the science wing.

It was not very long before the continued addition of specimens of various kinds crowded the science wing to overflowing. In 1925 and 1930, two new building units were completed which added several thousand feet for exhibition space. Thanks to the interest of R. F. McClellan, of the County Board of Supervisors, four large habitat halls formed a dominant part of the new units. Mr. McClellan himself participated in the expedition to Alaska to collect the animals that composed the first of the North American groups. By November, 1930, when the second of the two units was dedicated, the first floor African Hall, and six groups in the North American Hall were completed. A gallery of Natural History of Southern California, and halls of Osteology, Evolution, Marine Life, and Birds of the World all opened at this same time, along with a good representation of Anthropology (which, however, was classified with History until May, 1953).

In the early days, aside from the habitat groups, our science exhibits were usually



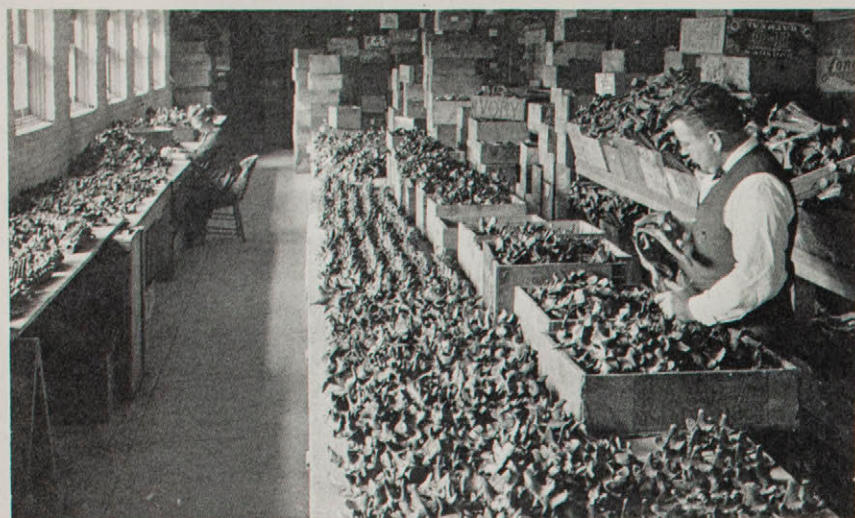
Dr. Howard congratulating David P. Willoughby, recipient in 1960 through the Museum of National Science Foundation research grant.



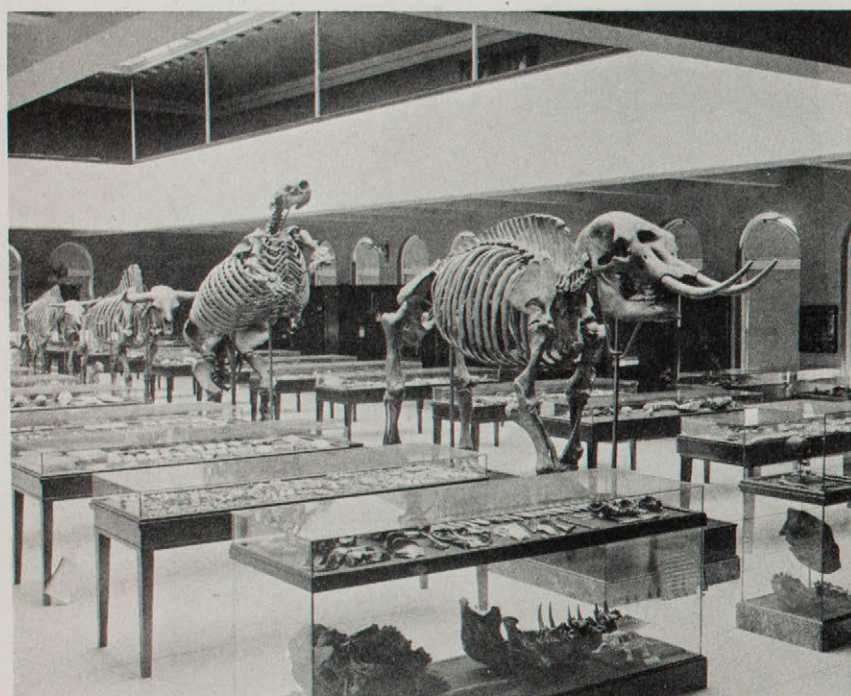
Dr. John Adams Comstock was the first to head the Division of Science, in 1938. Previously he served as Acting Director, in the absence of Dr. Bryan, and then as Associate Director. Shown at his desk engaged in entomological research.

Dr. Chester Stock supervised the work in paleontology for many years before succeeding Dr. Comstock as Chief Curator of Science in January, 1949. Shown in his laboratory engaged in research on the Rancho La Brea fossil collection, 1939.



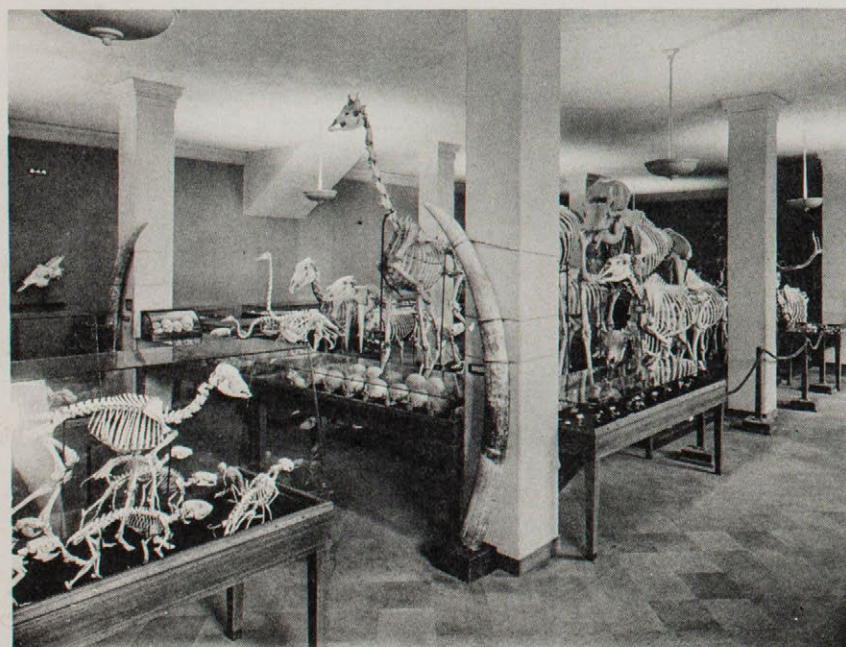


James W. Lytle and clerk sorting and cataloging La Brea fossils in the basement of the north wing of the old museum building, 1921 (area now occupied by the Education Division).



The first exhibit in the Science wing—1913.

A remarkable collection of recent skeletons, prepared by veteran osteologist, Eugene Fischer, once crowded the ground floor hall that later became the Library's reference room. Called "White Bone Room" by the staff, to distinguish it from the La Brea Hall. 1931.



"specimen exhibits"—row upon row of cases displaying row upon row of specimens. Then in 1940 the "story" exhibits began with a series of special, temporary shows. In these displays, new concepts of exhibition were employed with special attention to greater visitor interest and educational value. The success of these temporary shows led to a program, started about 1947, of redesigning the permanent exhibits. Our Hall of Evolving Life, Bird Hall, Hall of Indians of Western North America, Mineral Hall, Insect Hall, and Halls of South and Middle America (under construction) are results of this program. But the story is not yet ended; plans, hinging on the availability of additional exhibit space, include halls of Marine Life, Reptiles and Amphibians, Plants, and Prehistoric Life, and larger halls of Middle and South American archeology.

A few months before the official opening of the Museum, in 1913, Mr. G. Allan Hancock, owner of Rancho La Brea, granted the County of Los Angeles sole rights of excavation of the fossils on his property for a period of two years. Then later he deeded the area to the County, under the jurisdiction of the Museum. The excavations from July 1913 to September 1915 mark the first, and most significant field project ever undertaken by the Museum with County funds. Nearly a half a million fossils were collected, and the cataloguing and preparation of the material continued for many years! Under the title "Hancock Park," the Rancho has been developed as a scientific monument, with landscaping appropriate to the past, and the most important pit excavations preserved as exhibits.

Except for the work at Rancho La Brea, early field work was primarily directed toward acquisition of material for exhibition, most notably animals for habitat groups. But from 1929 through 1941, an active field program of scientific investigation was carried on in California, Arizona and New Mexico that resulted in significant reference collections of archeological, paleontological and biological materials. This was the period of the important fossil discoveries in New Mexico (1929-

1930) brought to the Museum's attention by Roscoe P. Conkling, the Van Bergen - Los Angeles Museum archeological expeditions (1929-1933) and the Museum's Channel Islands Biological Survey (1939-1941) to the several islands off the coast of California.

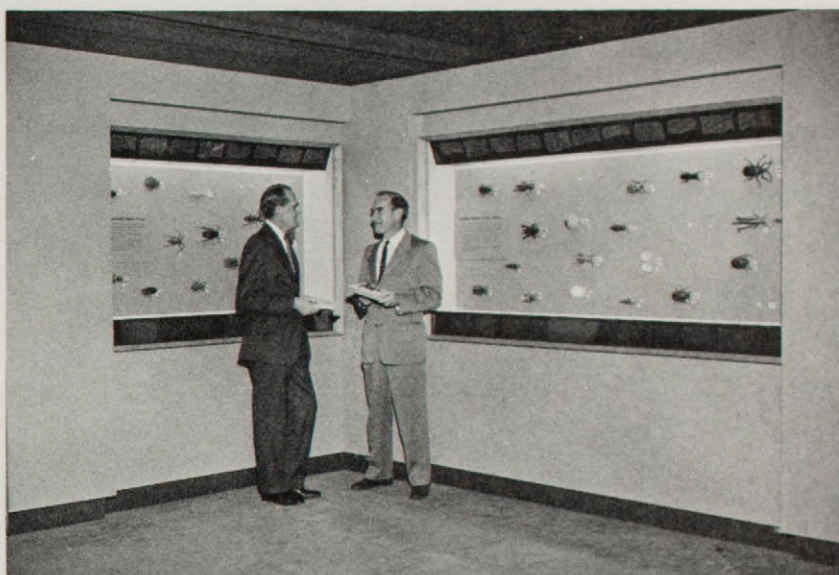
After the Second World War, field exploration took on new and exciting proportions through the sponsorship of several benefactors. Expeditions were sent to Africa (John Jewett Garland expedition), Alaska (sponsored by Keith Spalding, Hugh H. Logan, and Clarence S. Stacey), Australia (John B. Davidson), to India, and most extensive of all, to South America (Mr. and Mrs. Maurice A. Machris Central India and Brazilian expeditions, the latter co-sponsored by Mrs. Maybell Machris Low). These expeditions, and shorter trips to Mexico, the Pacific Islands and southwest United States added over 100,000 specimens to the scientific collections and made possible twenty or more new habitat groups.

No history of the science division would be complete without showing the development of our reference, or research, collections. These collections are the backbone of science in the Museum. With the Rancho La Brea fossil collection as a beginning, paleontology at the Museum has become world famous. In 1957, we acquired the important California Institute of Technology collection of vertebrate fossils, with over 50,000 specimens. This combined with the fossils from Rancho La Brea, gives us the finest material in the country for study and demonstration of the prehistory of land animals of southern California. The E. E. Hadley collection of fossil fish, shells, and plants formed the nucleus of the marine and invertebrate fossil collection which now rivals that of the vertebrates in size.

In Entomology, also, the Museum is outstanding, our representation of butterflies and moths being the largest in the west. Starting in 1913 with over 10,000 specimens assembled by Director Frank S. Daggett, the collection doubled in size in 1924 with the Lockhart Muchmore collection (given by Dr. Ly-



"Wildlife and the Sportsman," special science exhibit, October, 1947.



"Hall of Entomology," newest permanent science gallery, to be opened in 1960. Inset: Henry Anson Wylde (left), Chief of Exhibitions Division and Dr. Fred S. Truxal, Curator of Entomology, discuss completion of exhibit of enlarged models of insects of the house and garden.

African Waterhole Group under construction, February, 1930. Installation of the first floor African habitat hall began early in 1930 and was completed by the end of the year.



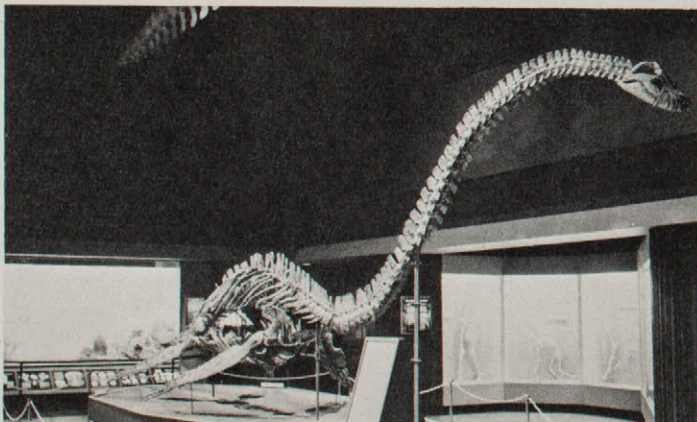


Channel Islands Biological Survey expedition to San Nicolas Island, 1939. Left to right: George P. Kanakoff, Joseph Roberds, Don Meadows, Capt. Englekeys and another member of the crew, Russell Sprong, Arthur Woodward, Dr. M. B. Dunkle, Lloyd Martin, Jack C. Von Bloeker, Jr.



Undoubtedly the most completely equipped expedition ever sent by the Museum into a primitive foreign area—the Machris Brazilian Expedition of 1956 to Goiás, Brazil. Left to right, some members of the expedition: Dr. Fred S. Truxal, entomologist; Dr. E. Yale Dawson, botanist; Harry F. Burrrell, cinematographer; Kenneth E. Stager, ornithologist; Maurice A. Machris, sponsor; Dean Torrence, assistant to Mr. Machris.

Skeleton of 100,000,000-year old sea serpent, or plesiosaur. Part of the Caltech collection of fossils purchased by the Museum in 1957; installed in the Hall of Evolving Life.



man Muchmore, first curator of entomology in the Museum) and was further enhanced by the John A. Comstock Lepidoptera collection in 1927. Increasing yearly by gift and field work, the insect collection today contains close to 700,000 specimens. Fossil insects were added in the late 1940's, and now number over 18,000 specimens including the Georg Statz material from Germany.

Numbering 250 specimens at the time the Museum opened in 1913, the ornithological collection increased slowly at first, by addition of specimens from nearby areas. The purchase of the Daggett loan collection added another 8000 specimens in 1922. Other purchases, gifts and field work have resulted in the bird collection today totalling over 33,000 catalogued specimens from all over the world. Mammals number about half this amount. Credit is due Luther E. Wyman, first Museum Ornithologist, and George Willett, who succeeded him, for the development of these collections from 1916 to 1945.

Only one hundred botanical specimens were catalogued in 1917. With the addition of the Anstruther Davidson collection, catalog numbers, in 1930, ran well over 9,000. Today they exceed 45,000. Shells, minerals, fish, amphibians and reptiles were originally all cared for under one curator. In the 1940's, Marine Zoology was set apart as a distinct section, and today includes 126,000 specimens. Mineralogy was established as a section in 1946. Though never strongly emphasized, Mineralogy now has over 13,000 specimens and includes a growing collection of faceted gems begun in 1953 through the generosity of William E. Phillips. In the Anthropology Section, archeological collections from Mexico and South America are being added to the rich ethnological materials from the western United States and Pacific Islands.

The accumulating reference collections, and the field investigations naturally have given rise to considerable scientific research over the years. Concerning the Rancho La Brea fossil collection alone, over sixty important monographs and scientific articles have been

written, and research in this field is not yet ended. Thirty-five printed reports resulted from the Channel Islands Biological Survey, twenty-three from the 1956 expedition to Brazil, and titles of other published articles concerning the Museum's scientific activities run into the hundreds. Until quite recently, however, we have had to rely on the journals of various scientific societies for the publication of our professional research. In January, 1957, the Museum's first strictly technical scientific publication was initiated through the generosity of Mr. and Mrs. Maurice A. Machris. Published irregularly as research is completed, "Contributions in Science" numbered thirty-four issues at the close of 1959.

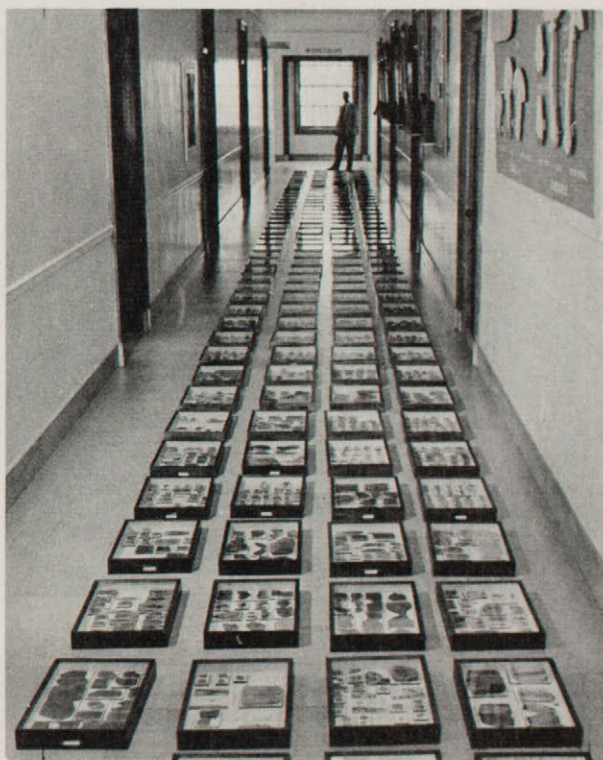
Although until 1957 the Museum had no strictly technical outlet for published research, it has had, since 1930, a "Museum Science Series," which presents scientific information for the public. This series, and other miscellaneous Museum science publications include handbooks on the animals of Los Angeles County, on Rancho La Brea and other fossil localities, on minerals and on ethnological subjects. All of these publications, though scientifically accurate in subject matter, are presented in semi-popular form. They represent one of the many ways in which we have endeavored to provide contact between the science staff and the public.

From the earliest days, when one or two curators and the collections in their care occupied offices in the basement of the old, east building, studious visitors have been welcome to come "behind the scenes" and examine the reference collections or have specimens identified. In 1959, approximately 13,000 individual contacts for professional services and advice were made with members of the science staff, in addition to the many persons who enjoyed the 150 lectures and class demonstrations that were conducted by the science curators. Many of these persons, in turn, are lending their tangible and enthusiastic support to science in the Museum. In professional circles, as well, we are receiving support and cooperation throughout the world. Given

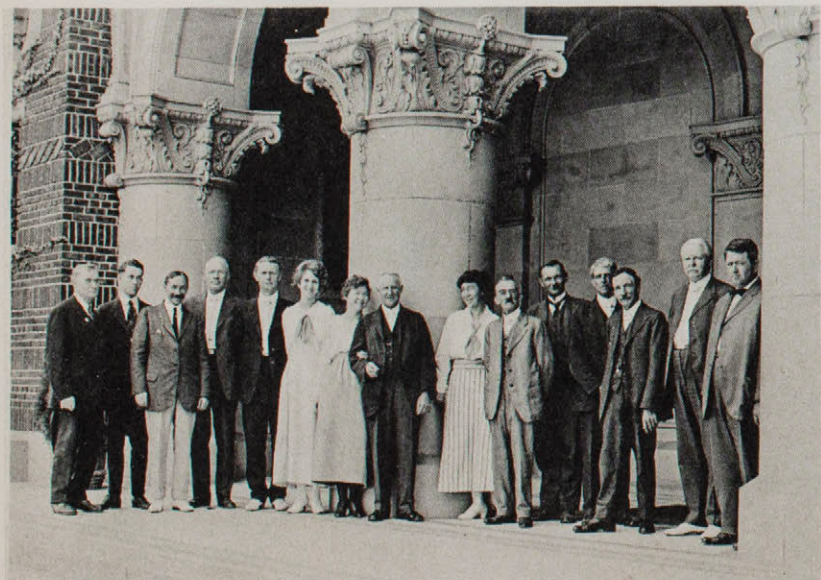
space for expansion, and increased staff, there should be no limit to the surge of advancement that is underway.



This Kodiak Bear charged the Museum's Alaskan collecting party in 1952 and got shot for it; it turned out to be a world's record for size. Melville N. Lincoln, Senior Curator of Habitat Groups (left) and taxidermist Herman Beck; this expedition to Alaska was sponsored by Keith Spalding.



The Georg Statz collection of fossil insects (and some plants) from Rott, Germany, purchased by the Museum in 1952. It contains over 6000 specimens. An important research collection, it is so beautifully prepared that it will attract considerable attention when placed on permanent exhibit in the near future. Photo by Peter Furst, courtesy "Pacific Discovery."



The Los Angeles County Museum Staff then and now

IN ITS early days the Museum staff numbered seventeen. Director Frank S. Daggett is shown in the small picture, at left. In 1941 to the Divisions of History, Science and Art were added four new Divisions: Business Management, Education, Exhibitions, and Maintenance. The Bookshop was opened in 1946. Seen above is Museum Director Jean Delacour with his present staff, which has grown over the years to 147.



The History Division

RUTH I. MAHOOD

Chief Curator of History

HISTORY in the Los Angeles County Museum was born when an agreement, dated February 7, 1910, was entered into "by the County of Los Angeles . . . and the Historical Society of Southern California," as well as other organizations of a scientific and artistic nature. A Historical Museum and Art Gallery was to be erected "for the purpose of collecting and exhibiting therein a collection of . . . historical matter relative to the Pacific Coast, more particularly southern California . . . and encouraging . . . historical education and investigation." Hundreds of historical objects were in many individual collections in southern California. It was thought that by amassing these items in one large collection, they could be made available to the entire community rather than to small special groups of individuals.

The cornerstone was laid on December 17, 1910, and a challenge was presented to the sponsoring organizations to collect specimens for the galleries. Mr. J. M. Guinn, the Board of Governors' representative for the Historical Society of Southern California, discussed the situation with Dr. Rockwell D. Hunt, who agreed to approach the Ramona Parlor of the Native Sons of the Golden West with a request that they place their exhibit material in the Museum. This material had been collected by Charles J. Prudhomme, who had known the old Spanish-California families and had gathered historical items and genealogical facts of great importance. This collection, plus that of the Historical Society of Southern



Miss Mahood receiving historical document January 13, 1960 from Eugene Biscailuz, former Sheriff of Los Angeles County, at right, and W. O. Gilkey, representative of Native Sons of the Golden West, on occasion of 113th anniversary of Capitulation at Cahuenga.



Among items displayed in this Historical Gallery in the original Museum building are early California artifacts, costumes, and transportation facilities. This is how the gallery appeared in 1931.

California, formed the nucleus for the present-day collection.

When the Museum was opened to the public, November 6, 1913 (the exhibition of History occupying the north wing with offices on the ground floor), enthusiastic patrons began to give or lend items to the Museum—items relating to the history of man and his social, cultural, and governmental activities. Some gifts were of one item each, others of numerous items. One such collection, the Coronel, with over four thousand items, was loaned to the Museum, October 30, 1914, by the Los Angeles Chamber of Commerce. This collection, by far the most comprehensive of any ever received, illustrated graphically the historical background of California and Los Angeles.

There were no divisions in the early years of the Museum, and at first the acceptance and cataloguing of specimens for history, as well as the installation of exhibitions, was under the jurisdiction of the secretary of the Director. From February to December of 1925, Arthur Woodward served the Museum as Field Man in Anthropology and also as head of the History Section. On September 9, 1926, the Board, realizing the need for a director in charge of historical activities, appointed Owen C. Coy to act as Curator of History on a part-time basis. A member of the University of Southern California faculty, he was well acquainted with the history of California. Dr. Coy resigned on January 31, 1928, and on June 23rd of the same year, Mr. Woodward was reappointed; later, after distinguished service, he was named Chief Curator of History on July 1, 1944.

Under Mr. Woodward's leadership, an accelerated field program was launched, which resulted in valuable additions to the Museum Collection. In 1929 an expedition went into the Gila Valley in Arizona to study the early cultures that had flourished there. From 1929 to 1933 an active field program, sponsored by Dr. Charles Van Bergen, was carried on in the Gila Valley region where Karl Suchomel, one of the history preparators, made a scale



Dioramas constructed during the 1930's included the two pictured here. At the top a scene showing the raising of the flag at Monterey in 1846. At the bottom a depiction of the arrival of Jedediah Smith at the San Gabriel Mission in 1826. Purpose of the dioramas was to provide a visual image of an historically significant event.

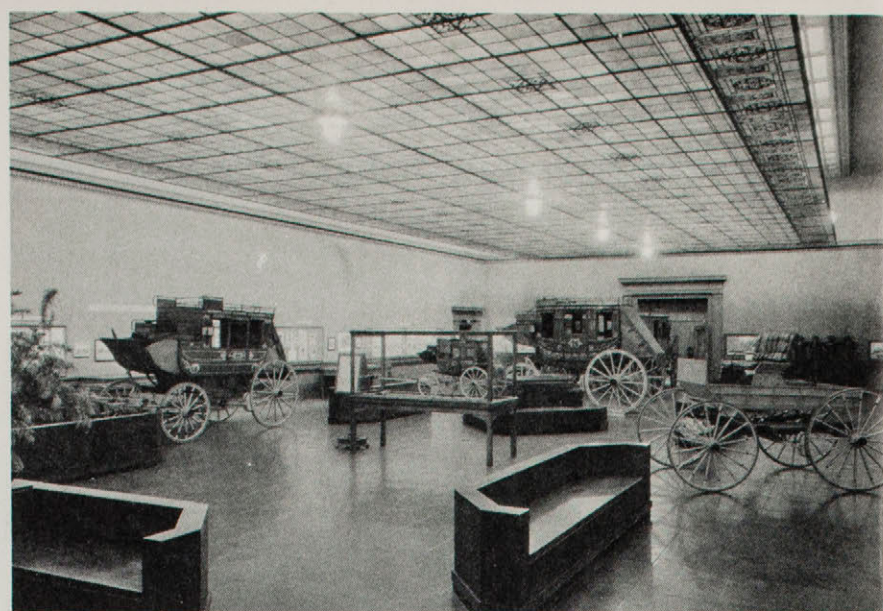


The Mechanical Sciences Section was established in 1929. Photographed in 1931, this display featured early cannon and a pair of pioneer airplanes.

model of the area. In 1930 excavations were made at the Grewe Site, where a vast amount of pottery, stone and bone artifacts was recovered; house sites and cremation burials were found, and some fine Hohokam artifacts added to the Museum collection. An expedition to Sejitzin Mesa resulted in the recovery of Basket Maker material. In 1931 the staff worked on the Pima Indian Reservation; in 1932, along the California Coast at Simomo, the Chumash Village of Wihatset on the lagoon at Point Mugu, Avila near San Luis Obispo, and sites in Los Angeles and Ventura Counties.

In the meantime, the collection grew, the exhibition gallery became crowded, and it became necessary to place part of the collection in storage while exhibiting the rest. This has been the policy ever since. Those authentic items which best illustrate the theme of the exhibition are displayed while the remainder are placed in the study collection. The opening of the two new units in 1925 and 1930 necessitated a complete readjustment of storage and exhibition space. Under the supervision of Mildred Vance Brown, many of the history exhibits were moved to the ground floor of the new area. Systematic compilation of a costume collection was begun by the history staff; years later in 1953 this collection was transferred to a Costume Section under the jurisdiction of the Art Division.

During the early 1930's small dioramas covering various incidents and phases of California history were constructed and installed in the west wing of the main floor. Data was obtained through research in libraries and visits to the sites themselves in order to secure an accurate interpretation which would give the appearance of reality yet portray to the eye a correct impression of a historical fact or event. This project was accomplished with the aid of the qualified preparators, such as model-makers and artists, who had been assigned to the History Division. Changing history exhibitions were installed, a notable one being the "Exhibition of Early American and Early California Crafts." Lectures explaining

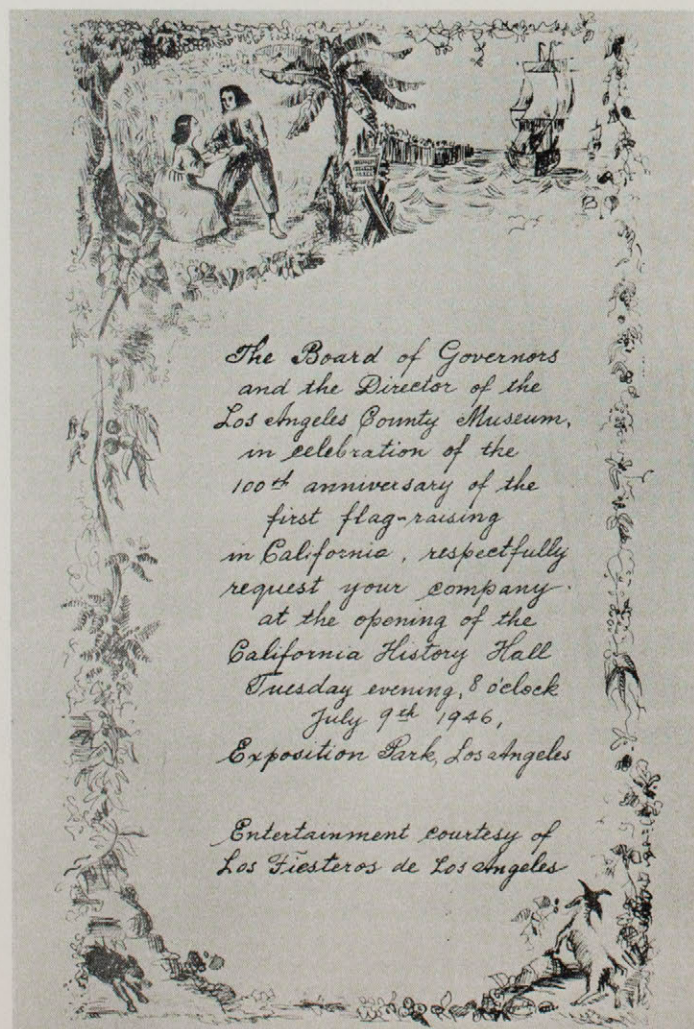


The type of stage coaches and buggies familiar to early Californians appeared in this 1934 exhibition...



... and still delights school classes.

Invitation to the celebration of the 100th anniversary of the first flag raising in California.



the various exhibitions were presented by historians of the Southern California area, such as Dr. Owen C. Coy, Dr. Rockwell D. Hunt, and Arthur Woodward.

Many items in the mechanical sciences field had been added, chief among them two planes and a carriage. A Mechanical Sciences Section was created in 1929 with Ransom Matthews as Assistant Curator in charge. He added his own collection and an exhibition was arranged on the ground floor. In 1937 the Wohlbruck Collection arrived. Probably the largest to come to this section, it consisted of nine cars with accessories and costumes. Among the few temporary exhibitions in this field were a transportation exhibition in 1935 and a model show in 1939. After each show some of the items remained in the collection. Through the years this section has been primarily a one-man operation. Today the history of transportation, communication, industry, photography and motion pictures is covered in the Mechanical Sciences Section, whose permanent gallery was installed on the ground floor in 1944.

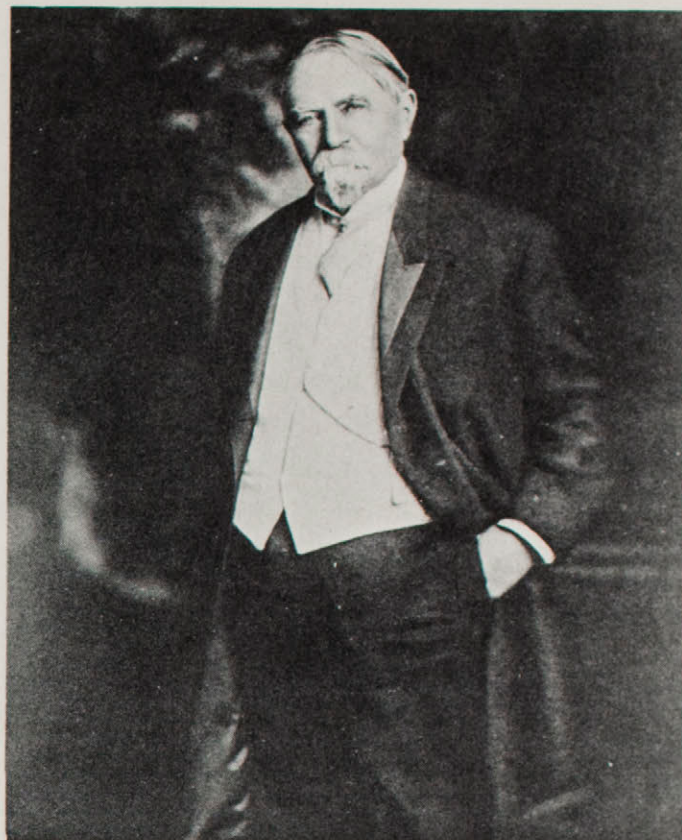
With the establishment of Divisions in 1938, the History Division launched on a program of building up its collections and installing pertinent exhibitions with Marian Hollenback, Gloria Widmann, and Elizabeth Murphy assisting to make this program a success.

From the summer of 1939 until the early winter of 1941 the History Division participated in the Channel Islands Survey which added items of material culture to the collection.

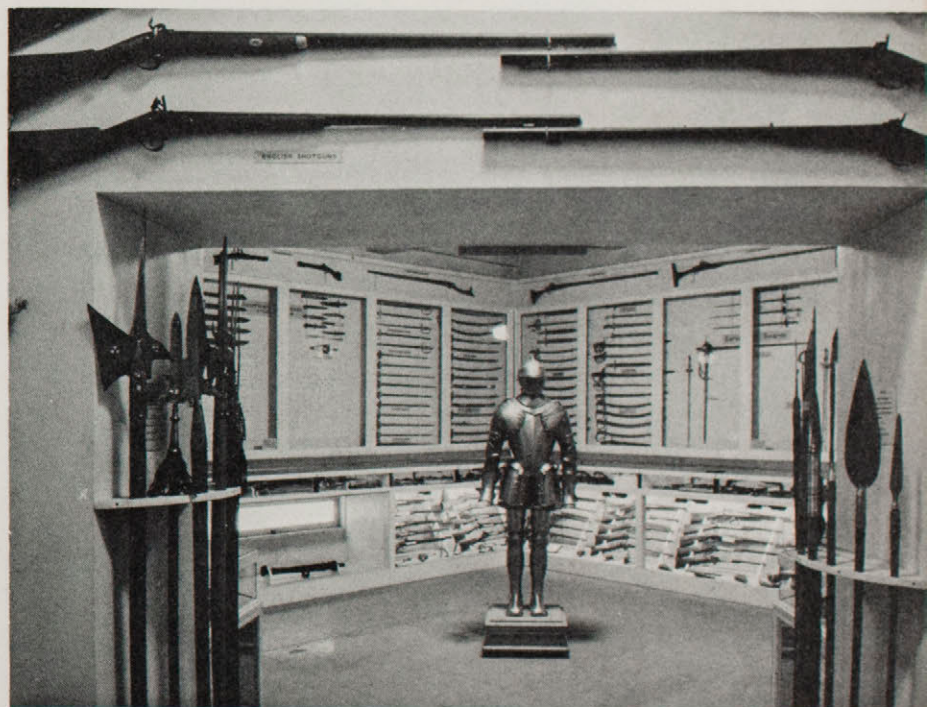
Also assembled was a large collection of military arms, armor, and equipment, originally centered around a small collection of personal material gathered by General Harrison Gray Otis and presented to the Museum in April, 1919. Later a large collection of miscellaneous arms was donated to the Museum by the Chandler family as a memorial to the General.

The del Valle collection of Californiana was assembled by members of the family and

Photograph by Los Angeles Times



General Harrison Gray Otis (ca. 1919) donated a collection.



A spectacular display of arms and armor (of which only a portion is visible here) formerly could be viewed on the mezzanine floor of the original building. Now, due to space limitations, only representative items from this collection are on exhibition.

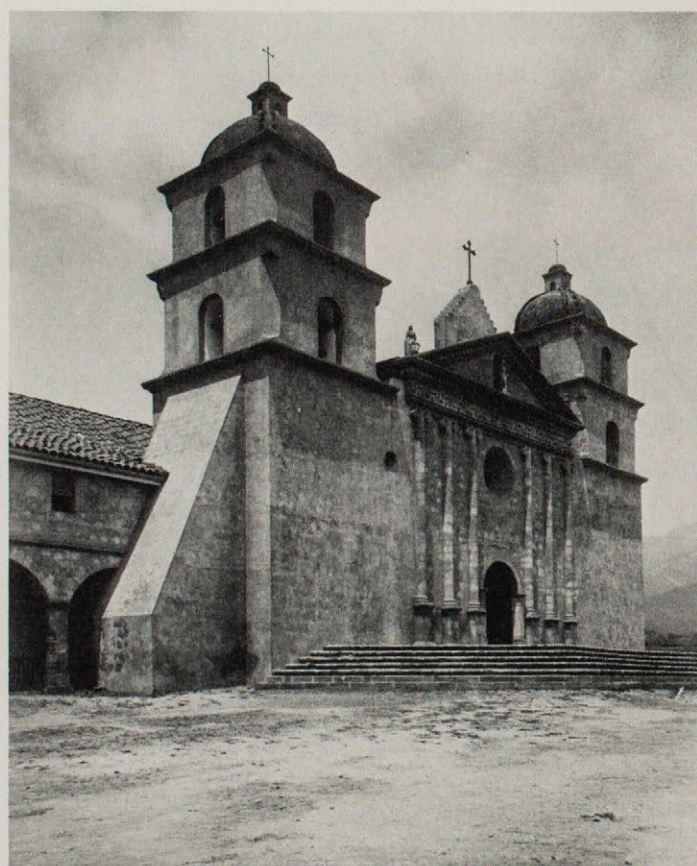
donated to the Museum in March, 1917. In addition to specimens of material culture from various Indian tribes, hundreds of items pertaining to Anglo-American and Spanish-Mexican history have been added to the holdings of the History Division. A careful and constant custodian of these holdings was Adam Weidenaur from 1930 until his retirement in 1953.

Two large exhibitions were undertaken by the Division during the years 1942-1951: a permanent installation of the California History Gallery which was formally opened July 9, 1946, in the west wing on the ground floor; and the Hall of the Indians of Western America which opened September 28, 1951, in the east wing on the ground floor. The story of California from 1542 to about 1900 was told through the use of the dioramas and historic relics emphasizing glimpses into past occupations, habits and tastes.

During the war Barbara Loomis joined the staff as assistant curator; Mr. Woodward retired on April 30, 1953, at which time the Anthropology Section, with Robert Ariss as Curator, was transferred to the Science Division, where it has remained. For a year after Mr. Woodward's retirement, while the History Division was without a Curator, Calvin Peters, preparator, took care of the essential details. On May 1, 1954, Ruth I. Mahood was appointed Curator of History, and her position was reclassified as Chief Curator of History on January 1, 1958. Russell Belous joined the History Division in November, 1954, as a preparator, and on January 1, 1960, was appointed Associate Curator. During the past six years the gradually growing staff has labored to bring the Division back to its former standing by preparing authentic material for exhibition and research purposes. A program of temporary exhibitions has been instituted, two of the outstanding ones being "Canada Today" in cooperation with the Canadian Government, and "Westward the Pioneer" which will become a permanent exhibition. In the fall of 1957, the first part of a progressive exhibition depicting the History of



This portion of a display representing Los Angeles from 1850 to 1900 appeared in 1958 as a part of a triple exhibition. The section depicting the years from 1542 to 1850 opened in 1957. The years from 1900 to the present will be represented in the third section, to open next fall.



This photograph of the Santa Barbara Mission was reproduced from one of the 2000 glass negatives in the Adam Clark Vroman collection secured by the Museum in 1957.

Los Angeles was presented. Divided into three phases—Los Angeles, 1542-1850; Los Angeles, 1850-1900; and Los Angeles, 1900-1960—the third part is scheduled to open in the fall of 1960.

Two notable collections were donated in 1954—the Henze Collection of Scientific Instruments and the Honeyman Collection of Medals, Orders and Decorations. In 1957 the Adam Clark Vroman Collection was added; of great interest, it includes some 2000 glass photographic plates made from 1895-1905 showing views of Pasadena, the Missions, Yosemite and the Indians of the Southwest. In 1958 the Coronel Collection was made permanent as a gift of the Los Angeles Chamber of Commerce. On loan since 1930, the Edwin Deakin paintings of the twenty-one California Missions were recently secured through the cooperation of the Museum Association and its Purchase Fund.

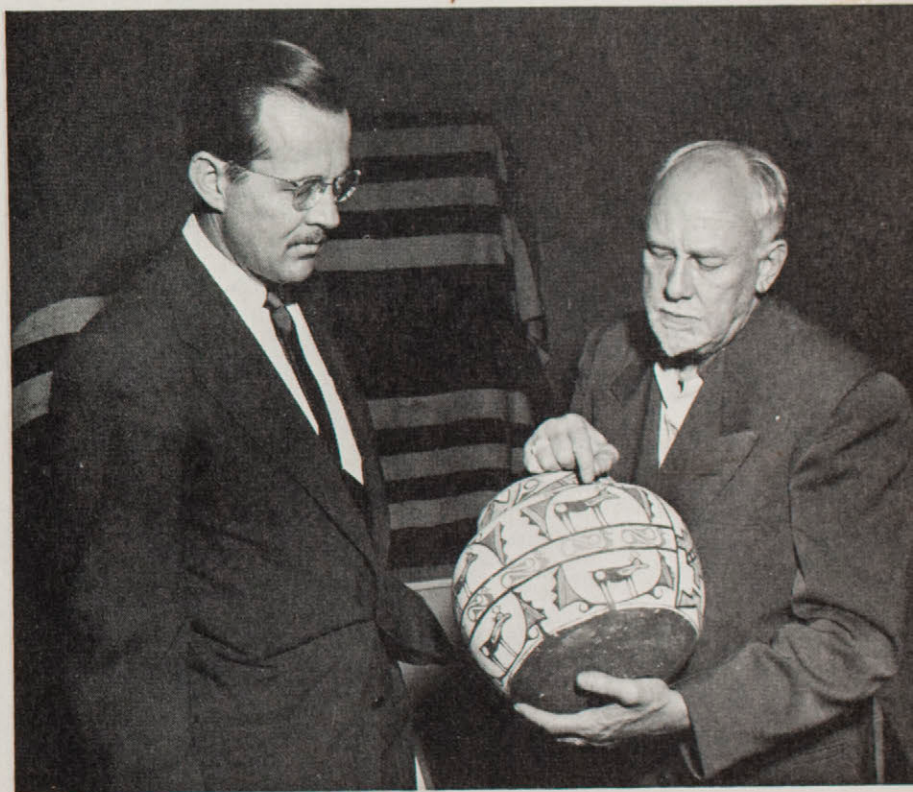
In August, 1957, the County was bequeathed the William S. Hart Ranch at Newhall, which became William S. Hart Park. Because of their historic significance, the residence and ranch house were placed under the jurisdiction of the Museum's History Division. These buildings, as well as the rest of the Park, were prepared for public use, and a formal opening was held September 20, 1958; they are now open to the public the same hours as the Museum. For the first year, the attendance averaged about 5,000 a month, according to John Dewar, assistant curator.

Looking toward the future, we feel confident that the History Division will continue to grow and will remain a safe, enduring center in which to house our historical treasures, so that the thousands who enjoy visiting the Museum each year can proudly and profitably glimpse the fascinating history of our state and nation.

Assistant Director, Charles F. Gehring, at left and Arthur Woodward, former Chief Curator of History, examine Zuni bowl at opening of Indian Hall, 1951.



The Newhall ranch willed by William S. Hart to Los Angeles County is now a part of the County Museum. An average of 5000 persons per month have visited it since it was officially opened to the public in September, 1958.



The Education Division

JOHN BAUR
Instructor in History

THE DIVISION of Education under other titles and guises has had a long life. Its nucleus was the Junior Museum, a concept first carried out in Boston in 1913 with the famous Children's Museum. With the aid of three-dimensional materials relating to science, history, and art, the learning of basic facts was made attractive to boys and girls of the impressionable years. Games and prizes further stimulated their interest, and children put on exhibits and demonstrations of their own. In the early twenties junior museums, either as separate institutions or as sections of regular museums, were an eastern novelty. But in 1926 the Los Angeles County Museum, still new in itself, considered organizing its own section dedicated to the "Junior Museum Idea," as its booster, Howard B. Smith, called it. On the evening of January 21, 1927, he inaugurated the Junior Museum at a party for 1200 visitors; music was provided by a Boy Scout band and entertainment by two Indians, an Ogallala Sioux and a Cheyenne. The guest of honor was Col. "Tim" McCoy, Western movie star and exponent of western lore.

In exhibitions the Junior Museum got off to a good start with the R. D. Goss Collection of natural history specimens: shells, fish, corals, seeds, and Indian relics—20,000 specimens in all. The new section occupied the ground floor of the south wing. Most of its space was used for exhibitions suited to youngsters of seven to fourteen years. There was also a small library and reading room and an auditorium seating 50.



Miss Frances Roberts Nugent, Art Educator, and Russell J. Smith, Chief of Education.



The Junior Museum opened in 1927 with a party for 1200. Mr. Howard Robertson, Secretary of Board of Governors; Chief Scout Executive E. B. De Groot; Eagle Scout Joel Winters; White Horse; Norman Algie; Standing Bear; Col. "Tim" McCoy; Howard B. Smith, Acting Curator.

*Miss D. De Groot
experience
with
Boy Scouts*



1935. Children learned for themselves about science, history, art.

Soon afterwards a series of Saturday afternoon talks began. Most of the pioneer users of Junior Museum facilities were Boy Scouts working for their merit badges. One of their early endeavors was to study the species of trees in Exposition Park! By 1928 the section was going strong, with exhibits of children's books, dolls, pictures, and toys.

In 1927 Dr. Edward C. Bull became head of the Junior Museum. A Canadian by birth, he was a former optometrist with an abiding interest in Indian lore and nature study; he got on well with children, who appreciated his ability as a raconteur. He sponsored annual stamp shows to appeal to boys, doll shows for girls—these also attracted adult visitors. After Dr. Bull's death in 1931, Russell J. Smith, a Museum staff member and graduate of U.S.C., became head of the section. A co-worker with Dr. Bull had been Miss Virginia Rice, the future Mrs. Smith; she continued in the Museum until 1946.

Grace Fisher Ramsey complimented the Junior Museum in 1938 in her book *Educational Work in Museums of the United States*. She spoke favorably of the method of arranging exhibits with electrical connections so that questions asked in the labels might be answered by some activity on the child-visitor's part. The correct answer was indicated by flashing of an electric bulb or ringing of a bell. In the fourth annual hobby show that year, over 100 exhibits were shown, and prizes given to elementary, junior, and senior high students.

Independent, at this time, of the Junior Museum was the Extension Division, organized in August, 1926. Sara Angela Newton was in charge of this "Library of Pictures," the grand-daddy of today's Lending Service, with the same functions on a smaller scale. The several thousand pictures were lent to lecturers, schools, clubs, and manufacturing plants.

Another separate activity was the Docent-Lecture Service to visiting classes. This project developed slowly in the 1930's. In 1938, for example, nearly every member of the cu-



An Annual Doll Show was organized by Assistant Curator Virginia A. Rice in 1936.



One of the electric question boards identified natural history pictures.



A sailing schooner, a blue heron, a whale were among the pictures put together at the puzzle table.

ratorial staff participated. They had the arduous duty of giving lectures on every gallery topic in the Museum on every day but Sunday from 10 a.m. until 4:30 p.m. Teachers' in-training workshops had begun, and during a particular Arts and Crafts Show in October, 1939, 100 teachers attended Saturday demonstrations. The Junior Museum, with growing statistics of its own, could claim that 175,000 children visited its facilities that same year. It also was putting on live animal exhibits and photo shows, as well as a Los Angeles School Creative Art Show (June, 1940).

By the beginning of the forties, the Junior Museum was swamped with visitors, thus taxing personnel and exceeding even the standing room available. It was time for a complete revamping of facilities and an over-all plan to unify and coordinate the various Museum sections. The present Division of Education was organized in the summer of 1940. Four old sections were centralized: the Junior Museum, the Picture Loan Library, the Extension Service, and the Section of Lecture Services. Russell J. Smith, as new Chief of the Division of Education, felt that since all served the same persons—teachers and children—they should get along harmoniously. According to Mr. Smith, the resultant "Great Moving" seemed a "miracle of packing," for the abundant La Brea Collection had to be shifted from the old north wing basement. The Extension Service and Picture File were combined as the Lending Service, with Virginia Stoneman as first head; Junior Museum materials were now available for teacher exhibits.

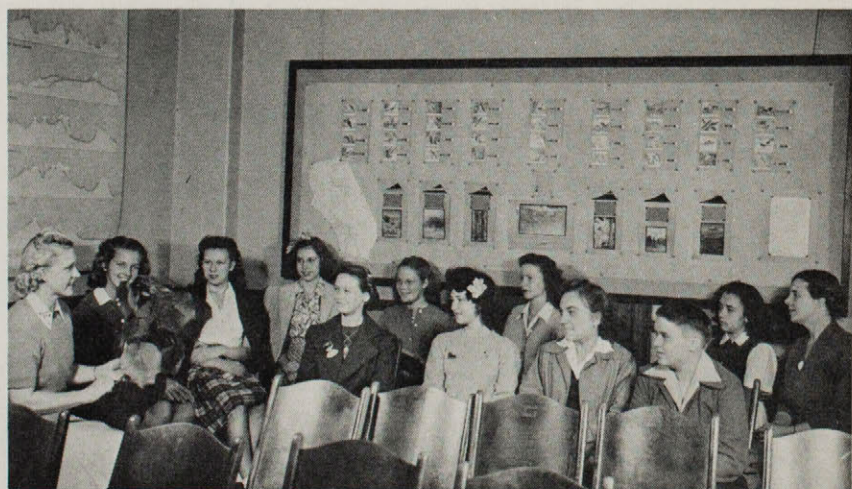
A new policy toward school-class visits began when in 1941 the Los Angeles City School Board was asked for the first time to pay *all* the transportation costs of these visits, making it possible for many poorer children to visit the Museum. Since 1941, the school-class program has constantly increased its services. Virginia H. Stoneman became Appointments Secretary to be succeeded upon her retirement in 1958, by Dru Benefiel. Statistics show the growth: 35,611 school chil-



Mascot and pet of the Junior Museum for over ten years was Billy the Bulbul, from Ceylon, India.



Frederick Wilmott, Chief Information Clerk and Bookshop Manager (now retired), received school classes on scheduled visits.



One of the first Museum Workshop classes for selected high school students was held in 1944 as a joint undertaking of the Science and Education Divisions. Left, Bonnie C. Templeton, Curator of Botany; far right, Mary V. Hood, Education Coordinator.

dren in regularly scheduled visits came in the fiscal year 1947-1948; in 1948-1949 this increased to 44,117. During the school year 1958-59, 95,190 children came. The policy of having specialist-lecturers speak in particular galleries rather than having the whole staff "fill-in" was adopted. Today, nearly every visiting class during the morning hours, ten to one, has a guide, provided by the Division; these include Frances R. Nugent and John E. Baur, regular instructors, assisted by volunteer instructor Frieda Gross and student workers. Sunday gallery talks became regular Museum activities under Miss Nugent's guidance.

The 1940's saw the inauguration of most of the facilities which the Division has since expanded. For example, the Documentary Film Series initiated by Ruth I. Mahood about 1947, was a success from the start. In order to serve people in outlying areas, a circuit was established in 1951, whereby Museum documentaries were shown in rotation; eventually several cities joined, presenting these excellent motion pictures in local schools, libraries, and clubs.

In 1947, the chamber music series commenced. During the fiscal year 1947-48, 4,881 persons attended these Sunday afternoon affairs in the Lecture Hall. In those early days, concerts lasted only thirty minutes and were re-broadcast on station KFWB. In the spring of 1950, however, KFAC agreed to provide a full hour, and the concerts were now heard "live." This system still prevails, and today the series is heard by over 100,000 people.

In 1949, when television was in its infancy, KFI-TV presented a series of Museum shows; at first documentaries were used, but later, Museum curators and other staff members were interviewed by KFI personnel, thus presenting unusually informative talks. The experimental closed-circuit TV programs of 1954 did not reach wide enough audiences for the Division to continue the series. Today, the Division of Education cooperates extensively with Los Angeles City Schools and



Selected high school students study artistry of today's china and glassware at a Saturday morning class with Miss Nugent.



George P. Kanakoff, Curator of Invertebrate Paleontology, instructed Science Workshop students.

Science Instructor Gretchen Sibley worked closely with members of the Science Workshop research class.



other groups in providing speakers and three-dimensional materials for various TV programs.

During the Second World War, the Division contemplated serving secondary school students interested in science. It was thought that, with trained personnel who were experts in several fields of science, and with materials to make laboratory work possible, the Museum might help alleviate the juvenile delinquency problem by sponsoring science workshops. Thus, in 1944 the "Museum Junior" program began. Ninety-nine percent of them went on to college and eight-four percent of them majored in some field of science. So far (1960) about 3,000 students have taken some work in the classes and about 1000 have finished their course of study, which has, under the guidance of Gretchen J. Sibley, consistently maintained high standards. This is believed to be the only activity of its kind in an American museum at this time.

One of the Division's biggest projects, and the one exhibition which has drawn more visitors than any other annually, has been the Science Fair of Southern California. The first fair, held in 1951, was designed to encourage students interested in science to continue their work, prepare projects, and enter them in competition with other students from Southern California secondary schools. In the past, this fair has been held in the Museum, but beginning in 1960, because of the recent growth in student interest in science, the one fair has grown into four, and is held in the Armory and three other locations in Southern California. Directorship, however, remains in the Museum under Miss Sibley.

Keeping pace with the Division's other facilities, the Lending Service under Dorothy W. Weatherhead, assisted by William K. Good, has also expanded in recent years. Its original picture file has been supplemented by modern color slides, filmstrips, and picture sets, while three-dimensional materials, from other divisions, have been multiplied. Days were not always so bright. In the Annual Report of 1954-55, it was stated that the serv-



Museum speakers and materials appear often over television. Openings like the Arms and Armor Show are covered (1956); recently, among Museum lecturers on "Guidepost," Dr. Baur and Mrs. LaVerne Crumley, discuss ancient Egypt for city schools in-service TV series.



New models for the School Lending Service are made and many exhibits boxed at Rancho Los Amigos. Kenneth Good, Museum preparator, checks over a Canada goose.



Sunday afternoon Chamber Music Concerts began in 1947 with an average attendance of under 100. Today over 100,000 people hear the "live" concert over KFAC. Pictured are Japanese Temple Players, heard last summer.

ice's efficiency was greatly hindered by deterioration of materials, some 25 years old. With the production of new models by Rancho Los Amigos, a county agency, improvements began, and accordingly borrowers increased.

Although one of the smallest in personnel, the Division of Education has played an invaluable role in interpreting the Museum to the ever-growing, ever-challenging public.

The Museum Library

DOROTHY E. MARTIN

Museum Librarian



Mrs. Anya Fisher, Assistant, using the expanded catalogue. Mrs. Dorothy Martin, Librarian, and Miss Betty Begun, Assistant Librarian, at their desks today.

THE surprised visitor, who accidentally discovers the library entrance, expresses amazement at the size and scope of the Museum's library, and wonders why it is not publicized.

The same reactions have been heard regularly for almost forty years, since the days in the early 1920's when the County Librarian sent out a few books that she "thought might be helpful to the Curators." At that time it was called a "depository branch" of the County Library. Miss Lenore Greene was sent out from the County Library to take charge of its new branch. Soon thereafter when the County Library decided to discontinue its branch, she was appointed Museum Librarian.

From its beginnings the Museum Library has been consistent in its policies of service. To the public, it has always been a reference library; to the staff, it has been a research center, specializing in books on subjects covered by the Museum collections. The Library branched out from its scholarly approach only once—in 1927—when a children's library was started in the Junior Museum. In those days there was also a picture collection housed next to the Library. In 1940, when the Divi-

sion of Education was established, the picture collection was moved to this new Division to become part of its Lending Service and the children's library was discontinued.

The Library was moved once in the old building, and once more to its present quarters. In an article in the *Museum Graphic* in 1926, Miss Greene mentioned that the Library was in a "temporary location" in Unit 1 of the new building. At this writing, it is still in its "temporary" location, having—in the meantime—expanded into a former exhibit hall. Here it will probably remain, permanently, on the ground floor, in the southeast corner of the building.

County funds have been by far the greatest contributor in building up the 40,000 volume collection. The library of the Historical Society of Southern California is housed here, including its unique collection of old newspapers. From the Library's beginnings, the Southern California Academy of Sciences has contributed frequently. Since 1952 the Museum Association has granted an annual book fund to supplement that of the County. Individual contributors of large libraries have included Paul Rodman Mabury, Sam Behrendt, Jean Delacour, the del Valle family, Antonio F. Coronel (via the Los Angeles Chamber of Commerce), Robert B. Honeyman, John and Bertha Sperry, Francis Taylor, Walter and Mary Wells, and Miss Bella Mabury. Individual libraries purchased with County funds included the Alanson Skinner library on American Indians, the Roy L. Moodie library on paleontology, and the Jakob Heimann library on the history of art.

As the book collections increase and become more scholarly and technical, the service will increase, although the type of service will remain the same—supplementing, rather than duplicating, the service of the public library systems to the general public. For the Museum staff, the constant demand for more books will be the normal result of increasing collections and activities. The Museum grows with the community, the Library grows with the Museum.

Museum Volunteers

VIRGINIA S. WEAVER
President, Museum Association

REGARDLESS of the treasures within its walls, any museum is a dead place without the necessary ingredients of enthusiasm and community interest. Because the professional staff cannot in itself supply these elements, it falls to the volunteer, spurred by his sense of community pride and his interest in the Museum's projects and programs, to supply a vital part of the sparkle and warmth which brings the Museum to life.

John Anson Ford, retired County Supervisor, and Carl S. Dentzel, Director of the Southwest Museum, epitomized each of these attributes. Mr. Ford, with his deep community interest, Museum Association funds, and help of the staff, developed a tiny series of musical programs into our respected Sunday Chamber Music Concerts. These are now performed weekly throughout the year in the Museum under County auspices. The Documentary Film Program, envisioned by Mr. Dentzel and first developed with the aid of the Museum Association, is now under the direction of the Museum's Education Division. Films are currently shown monthly in eighteen areas throughout the County. Recently, another member of the Museum Association Executive Committee, Dr. Mildred E. Mathias, botanist and respected member of the UCLA faculty, created the Museum Association "Museum Nature Series" which, in response to a need for demonstration lectures for youth groups, brought five such lectures simultaneously to five areas throughout the County.

As each of these programs brought recognition to the Museum, the number of Museum



Mrs. Stuart E. Weaver, Jr., at recent "Art Views" with the speaker, Mr. Sam Hunter, at left, and Museum Association Art Chairman, Dr. J. LeRoy Davidson.



Receptions are of great significance to the Museum: MA President Mrs. Stuart E. Weaver, Jr., center, in front of stainless steel sculpture by Rickey, with other hostesses at "Recent Sculpture U.S.A."

Premiere, 1957, by Stuart Davis, one of America's leading artists; purchased through Junior Art Council funds. Assistant Chief Curator of Art James H. Elliott commented that it is the "most important purchase in the field of modern art made by the Museum in over fifteen years."



visitors increased. Club groups came en masse to view Museum treasures, and the Board of Education incorporated a visit to the Museum as a part of the extra-curricular program of the public elementary schools, thus intensifying the need for Museum guides and hostesses. After six years of volunteer service, Mrs. Frieda Gross became a member of the staff of the Education Division as Director of Volunteers. Under her direction, and with the assistance of Miss Frances Nugent, Art Instructor, enthusiastic young volunteer women have been trained, and are now acting as Museum docents.

The blending of curatorial knowledge and volunteer enthusiasm continues to produce distinguished projects designed both to supplement and to enhance established Museum programs. For example, the art and science lecture series bring outstanding scholars from all parts of the country to speak at the Museum. Meanwhile, volunteer editors of the *QUARTERLY*, in cooperation with the staff, interpret the many facets of museum life for the community.

The Junior League of Los Angeles has demonstrated great community leadership with its new program, "Art Views," with its illuminating lecture followed by luncheon and tour of the current exhibition. This program, co-sponsored with the Association, has suc-

ceeded not only in attracting the general public, but also in bringing a new prestige audience to the Museum.

Working with the Museum Association, The Volunteer League of San Fernando Valley has engendered such enthusiasm among individuals, service clubs, and its own membership, that they have succeeded in establishing "Valley Day" at the Museum. Busloads of Valley people come for a special lecture, tour, and hospitality hour.

Supporting the Museum's Art Division are two other separate dedicated groups, the Junior Art Council and the Costume Council. The vitality of their programs has stimulated Museum personnel and brought needed, outstanding services, such as the art rental gallery, to the public. Their great fund raising activities have at frequent intervals enriched the Museum collections. The magnificent English Costume Collection, purchased by Curator Stefania Holt with Costume Council funds, has given the department both stature and world-wide recognition. A lively collection of contemporary paintings has been assembled for the Museum by the Junior Art Council, the most recent of which is a sure-fire conversation piece, the Stuart Davis painting, "Premiere." Conversation, which ideally leads to more concrete interest, is *not* the least of the volunteer's donations to the Museum!

The History of the Museum Association

AS FAR back as 1928, during Dr. Bryan's directorship, there had been a patrons' association for assisting the Museum, but this group withdrew to independent action in 1933 as the Los Angeles Art Association. By 1939 the Museum Patrons' Association had been re-founded in order to receive memberships and bequests. The following year, at the instigation of the late Preston Harrison, Museum patron *par excellence*, by-laws were written stating a definite purpose: "To promote the interests of the Museum, to support its activities and extend its influence."

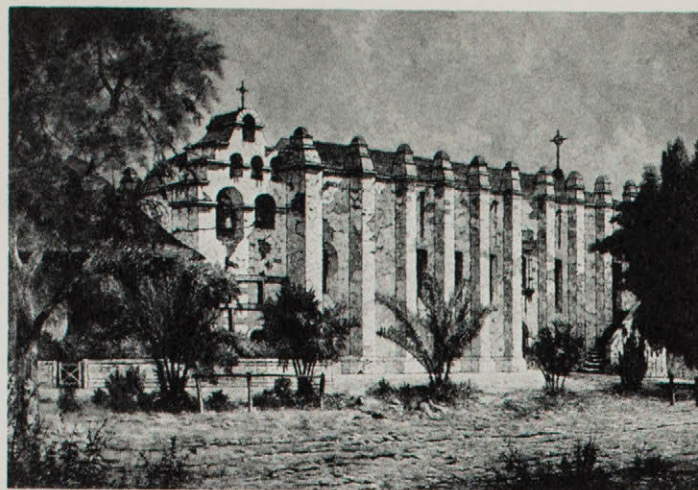


Dr. Majl Ewing, President of the Museum Association from 1945 to 1948.

With the intervention of the war, in order to preserve the newly re-founded Association, a membership committee was formed to plan for the fulfillment of the new by-laws, and a "Bulletin" and a charter membership list of 344 were published. Mr. Roland McKinney, appointed Museum Director in 1940, urged the Executive Committee of the Association under Mrs. Robert W. Cross to plan for greatly increasing the membership and stimulating public interest in the Museum. By 1945, when UCLA Professor Majl Ewing became President, the Committee had its plans ready but no funds with which to get them started.

The solution was ingeniously simple. With the advice of a professional promotion counsel, a letter was prepared describing the needs of the Museum and the aims of the Association and requesting a donation of one hundred dollars. A thousand letters were sent out to prominent and public-spirited citizens. Within a few weeks, several donations, enough to hire a professional membership solicitor for a period of six weeks, had been received and soon there were enough to give her a year's contract. Director McKinney and the Supervisors allowed the use of a Museum office and a telephone. "We almost reached our first goal of 1,000 members that first year," Dr. Ewing remarked in a recent conversation.

Because of the 1933 withdrawal episode, the Association operated with the permission of and under the control of the Board of Governors of the Museum, and with the friendly surveillance of the County Board of Supervisors. Dr. Ewing commented, "If it hadn't been for Supervisor John Anson Ford, I don't think we could have gone on." But on they went, and in Dr. Ewing's three-year term, the organization of the Association was clarified in new by-laws, the name changed to the Museum Association. ("The word 'patrons' was dropped as it sounded too snobbish.") Rotation of the Executive Committee and diversification to represent the interests of the four Divisions of the Museum were established. To draw the public into the Museum, the documentary film series and the Sunday chamber



The Projects and Purchases Fund has made possible purchases such as the Deakins paintings . . .



. . . and children's painting classes.

music concerts were inaugurated and paid for by the Association. These innovations proved so popular that by 1948 surprised Supervisors assumed their cost in the operating budget.

One of the necessary Museum services to the public and other museums is a publication describing the institution's activities. During the long directorship of William Alanson Bryan, a *Museum Graphic* was issued but lasted only two years, from 1926 to 1928. Under Director McKinney another such periodical was started and, finally, entitled the *QUARTERLY*; the Association assumed the cost of this magazine, its members each received a copy. With Association funds to support it and the Museum staff to operate it, the *QUARTERLY*, with just a few quarters lapsing, has been printed regularly since then. From 1941 until 1957, with the co-operation and literary contributions of most of the staff, various members of the staff edited it. Volunteers were asked to assume the editorial responsibility for its publication in the winter of 1957-1958



Since the 1945 founding of the Association, scores of civic-minded citizens have served on the 33-man Executive Committee and given unselfishly of their time and talent. A sampling of them is shown at the February, 1960, luncheon meeting.

and have continued to serve in this capacity.

Another Museum practice, traditionally and functionally of great significance, is the giving of receptions to draw public attention to a particular exhibition, which may be either a visiting one or one organized by the Museum, and to honor the people connected with its organization. The Museum Association now sponsors these events upon the request and with the co-operation of the curators. These affairs evoke a remarkable variety of recollections, including foreign dignitaries, ladies of society, policemen, artists, soldiers (with the Berlin Masterpieces), museum personnel, civic leaders, and the public in every guise. Attendance, which has ranged from a handful to a mob of spectators, and personnel are determined by the size and nature of the exhibition; "History, Science, and Art" have all been represented, by Association committees and members, curators, and visiting dignitaries.

With the increased growth of membership contributions from 1945 to the present, it has been possible for the Association to purchase objects for the Museum's collections. Dr. Ewing recalls curators appearing at the Exec-

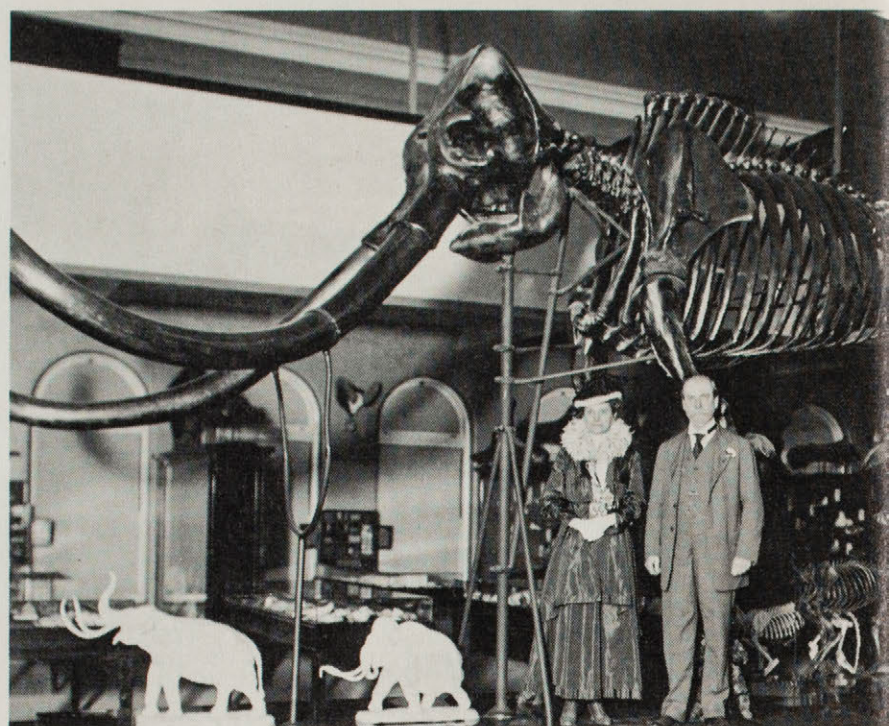
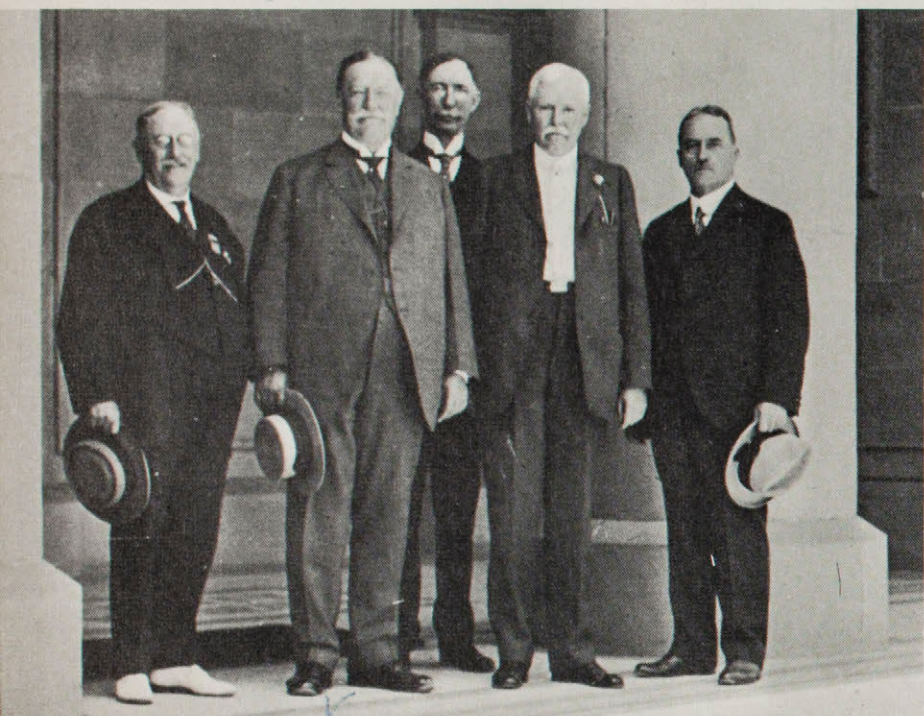
utive Committee meetings with a piece of jade or a painting in hand and a request for funds to purchase the object. In the early '40's, the members simply (!) voted for or against the purchase. A more formal system of giving necessarily evolved, resulting in the present planned annual budgeting of the so-called discretionary funds allocated to the Director (mainly for entertainment of official visitors) and to the Divisions (for purchase of services and materials such as exhibition equipment). In 1958 announcement of the establishment of a Projects and Purchases Fund of \$9,000 was made, which by 1959 had been increased to \$11,000 (this fund made possible a variety of activities described in previous issues of the *QUARTERLY*).

Membership benefits, such as the Bookshop discounts, lectures, tours, and children's painting classes, have been introduced to further entice new members. As of March 1, 1960, the membership totalled 4,504. The continuing challenge to the present membership and its Executive Committee is to increase this figure to the point that it represents not just a quality but a quantity of interest in the Museum.

E. S. O.



Museum Spotlight Yesterday



Mr. and Mrs. Charles Evans Hughes arrived the following year for a meeting with the woolly mammoth . . .



In 1915 such notables as Theodore Roosevelt (top), William Howard Taft (center), and Mr. and Mrs. Thomas Alva Edison (bottom) visited the Museum.



. . . which had until 1913 rested in G. Allan Hancock's La Brea Tar Pits.



The Museum's treasures were first housed, in 1913, in a domed edifice.



In 1930 a new wing was built at an angle to the "Original Building."



And in 1960 the latest addition, an auditorium unit, was named in honor of Director Jean Delacour (with Mrs. Stuart E. Weaver, Jr., and Supervisor Kenneth Hahn at left).



As the building grew, so did the attendance. In 1959 this crowd queued up despite the rain for the van Gogh exhibition.

Museum Spotlight

Today

Art Leaders Appointed to Museum Associates

CO-CHAIRMEN of the Advanced Gifts Division of the Drive for the Los Angeles Art Museum are Mrs. Freeman Gates (see p. 11) and Mr. Sidney F. Brody, both of whom have recently been appointed members of the Board of Directors of the Museum Associates (page 11). Drafted by Mr. Edward W. Carter, General Chairman of the Fund, they have been responsible for attaining pledges in a little over a year that almost reach the goal of \$5,700,000 (see *Spotlight Tomorrow*).

Mrs. Gates, a well-known Pasadena civic leader, has served the Museum in various capacities for more than a decade, for four of these years as Chairman of the Costume Council. Mr. Brody is President of Brody Investment Company and is very active in civic affairs. Mr. and Mrs. Brody are recognized as having one of the finest collections of late 19th and 20th century European paintings in Southern California (according to Mr. Brody, they started collecting art in 1945). He attributes the phenomenal success of the Drive to the county-wide interest in the new art museum and to the excellent work of the fund committee. The concentration has been on individuals and has proved very successful.

In April, just as the *QUARTERLY* went to press, four more members were appointed to the Museum Associates. These leaders of the art world, whose contributions to the Museum are well known to *QUARTERLY* readers, need no further description: Mrs. Stuart E. Weaver, Jr. (see pp. 38 and 43), Museum



Mrs. Freeman Gates and Mr. Edward W. Carter



Photograph by Gabrielle D. Kuehn

Sidney F. Brody, Co-chairman of Advanced Gifts Division of Drive for Los Angeles Art Museum, at home in front of one of his paintings by Dufy.

Association President since 1958 and instigator of volunteer programs for the arts; Howard Ahmanson, collector and patron supreme, whose name will appear on the facade of one of the three projected buildings of the Los Angeles County Art Museum in Hancock Park; Vincent Price, actor, collector, art connoisseur and patron; and Chief Curator of Art Richard F. Brown (see p. 18).

Machris Expedition to Africa

January 2nd "The Machris Ennedi Expedition" of the Los Angeles County Museum left Los Angeles for Africa. The scientific party, headed by Mr. and Mrs. Maurice Machris, (see page 12) prominent big game hunters and sponsors of many previous Museum expeditions, and Dr. Charles A. McLaughlin, Associate Curator of Mammalogy, will collect birds and mammals ranging from the giant eland to mice, and from secretary birds to tiny warblers.

Seventh Gift of Gems

Mr. William E. Phillips presented the Museum recently with his seventh annual gift—seven gems valued in excess of \$5,000. The new contribution increases the value of the Phillips collection at the Museum to a total of \$42,000. One of the gems, a 92-carat synthetic rutile, is thought to be the largest man-made brilliant-cut stone in the world.

National Science Foundation Grant

The Los Angeles County Museum has also just received a grant of \$5,000 from the National Science Foundation for the support of basic research entitled "The Pleistocene Horse of Rancho La Brea" by David P. Willoughby (see page 19), research associate in vertebrate paleontology. The grant will enable Mr. Willoughby to devote a three-year period to complete for publication an extensive study of this Ice Age fossil horse.

Drawings on View

On January 17th old and modern master drawings selected from the Museum's permanent collection went on view to the public. The works exhibited have been acquired in recent years by gift and purchase; they comprised approximately twenty-five works by Dutch, Flemish, French and Italian artists from the 16th century to the present.

Progress Over the Years

Over the past fifty years there have been nearly 8000 donors to the Los Angeles County Museum. (This does not include gifts to the Museum Association). Since 1940 shipping orders have increased from 600 to 2200 incomings and outgoings. Not included are hundreds of parcel post packages and items coming in and out on door passes.

MUSEUM SPOTLIGHT TOMORROW

As of April 20, 1960, the Fund for the Los Angeles Art Museum had reached \$4,725,000.



Mr. and Mrs. Vincent Price, at Costume Council in 1957. Mr. Price is one of six new members of Board of Directors of Museum Associates. ✓



Another Museum patron, recently appointed to Museum Associates, Howard Ahmanson.



Mr. William E. Phillips presenting 7th annual gift of 7 gems to Museum.



Spotlight on Humor



Glorious Confusion

It happened some months ago: Said a small boy to a guard in the elevator, "Where are the stuffed dummies from the Egyptian tar pits?"



From Outer Space

A man had dug up a peculiar object in his backyard. His call was referred to Dr. Howard R. Hill, Curator of Marine Zoology. "It's earth-colored, sort of like a snail, about two inches around, and it releases a band of something—I don't know what."

"Bring it in," suggested Dr. Hill.

The man brought his find to the museum in a flowerpot, covered with moist earth to keep it alive.

"Why," said Dr. Hill, examining the object, which behaved exactly as described, "that's the inside of a golf ball!"

Logical

Miss Frances Roberts Nugent, Art Instructor, liked the question of a woman whose chauffeur dropped her off regularly at the Museum while her daughter attended an art class at U.S.C. "She was making an honest effort to understand," said Miss Nugent, "when she asked, 'Why aren't all the paintings of the



Madonna alike? They're all of the same woman, aren't they?"

Tragedy

A father and son were being shown the North American and African animals by the Senior Curator of Habitat Groups, Mr. Melville N. Lincoln. As they progressed the small boy's face grew longer and when they reached the largest grouping, Animals at the Waterhole, he asked sadly, "Is *all* the circus dead?"

First Families

An eastern dowager, complete with lorgnette, was being shown through the Museum by her daughter, who, in the mother's opinion, had let the family down by marrying a westerner and settling in the upstart city of Los Angeles.

In the Hall of Rancho La Brea Fossils the daughter explained how bones that made up the huge mammoth and mastodon skeletons had been found in the tar pits on Wilshire Boulevard.

The dowager stared. Then she beamed. "At last," she declared, heaving a vast sigh of relief, "tradition in Los Angeles!"



Fascinating Figures

The Museum Registrar, Miss Frieda Kay Fall, gets some odd assignments. In order to request a new tool—or anything else—from the County, a need must be clearly shown. Before the exhibition, European Art Today, staff members agreed that since the crates which contained the paintings were meticu-



lously screwed down, recreating would require the purchase of an electric screwdriver.

It fell to Miss Fall to figure out how many screws would have to be replaced. Believe it or not, the number disclosed by her research came to exactly 5,280.

Miss Fall recalls an unnerving experience which resulted when someone made an error in returning borrowed material. "Imagine my feelings," she said, "when I opened a package addressed to me and found a jar of snakes!"

As registrar she must sometimes track down odd items. "Like the time a man called to ask where he could find the three-headed pig he had given the Museum years before to preserve. He wanted to show it to his sons.

"Fortunately," added Miss Fall, "we were able to locate it."



Good Memory

A little old man came to the Museum and asked to see the twenty-million-year-old whale fossil uncovered in Los Angeles by the Water and Power Company while pipes were being laid.

Mr. Henry Anson Wylde, Chief Preparator, showed him the skull, which he was in the course of preparing. The little man

looked, heaved a big sigh and said, "I was that whale. Yup, that was me in a former incarnation."

On the Road

While showing a group of school children the California exhibit, Miss Mahood, in order to acquaint them with the Franciscan habit, pointed out a figure of Father Junipero Serra.

"Miss," asked a small, puzzled lad, studying the figure closely, "was he a tramp?"

Sanctum Sanctorum

In a quiet moment the Director's secretary heard footsteps and voices of children approaching in the corridor. As they were just outside, one of them reading the sign over the door said, "Dictator's Office!" Awed silence reigned as they moved on.

Need A Copy?

A wild-eyed woman appeared in the Museum library, asking for a book on how to practice black magic.

"Did you need it for a special project?" inquired Dorothy E. Martin, Librarian.

"I want to kill my lawyer," declared the woman.

The U.C.L.A. library was the farthest place Mrs. Martin could think of to refer her frightening visitor. Besides, she told herself, there a medical center was conveniently near.

"The book she had in mind is banned in Europe," said Mrs. Martin, "and all copies have been burned. According to the book, the only antidote for the magic it recommends is a medallion from a certain monastery in Switzerland."



Historic Museum Spotlights

FEBRUARY 7, 1910—Agreement signed between the following societies and the County Board of Supervisors whereby the societies would be represented on the governing board for a new museum, and the County would contribute the funds for construction and maintenance of the building and employment of a staff: Historical Society of Southern California, Fine Arts League, Southern Division of the Cooper Ornithological Club and Southern California Academy of Sciences.

MARCH 26, 1910—First Board of Governors was established—9 members, two from each of the societies (except one from the Cooper Club), one member at large, and one from the Board of Supervisors. First officers of the Board of Governors: W. M. Bowen, president, Howard Robertson, secretary.

JULY 11, 1910—Ground-breaking ceremony.

DECEMBER 17, 1910—Cornerstone laid.

FEBRUARY 4, 1911—First budget for the new museum adopted—\$20,000!

NOVEMBER 6, 1911—First director appointed: Frank S. Daggett.

DECEMBER 26, 1911—First registered Accession ("A-1") "nest and eggs," from Howard Robertson.

MAY 19, 1912—First important collection of historic materials received (on loan, later became a gift); from Native Sons (Ramona Parlor No. 109).

JUNE 25, 1913—Contract made between G. Allan Hancock and L. A. County whereby the Museum was given sole rights for excavation of La Brea fossils for two years. Excavations began July 1.

NOVEMBER 6, 1913—Grand opening of the Museum as part of the celebration ceremonies on completion of the Owens River Aqueduct.

OCTOBER 30, 1914—Important historical collection, Coronel Collection, received on loan (became a gift through Chamber of Commerce, July 6, 1959).

1915-1916—Notables visited the Museum during the World's Fair, held in California: Wm. Howard Taft, Theodore Roosevelt, Thomas A. Edison, and Charles Evans Hughes.

OCTOBER, 1919—Supervisor R. F. McClellan's expedition to Alaska to collect animals for the first habitat groups.

OCTOBER 1, 1923—Museum first recognized by County Ordinance (No. 929 N.S.) providing for a Board of Governors of nine members appointed by the County Board of Supervisors, and defining the authority and responsibility of the Director.

MAY 19, 1924—Rancho La Brea became the property of Los Angeles County, to be administered under the jurisdiction of the Museum; through gift of G. Allan Hancock.

NOVEMBER 27, 1925—Reception to open the first of the additional Museum units. Also opening of the Pan-American Art exhibit assembled by the Museum.

1929-1933—Van Bergen-Los Angeles Museum archeological expeditions to southwest U. S. and California.

MARCH, 1930—Deakin Mission paintings received on loan (purchased 1960).

NOVEMBER 7, 1930—Opening of second of the new units added to the Museum. Entrance to the Museum now on the south. Dancing in the old (east) rotunda. Attendance at reception 8,200.

SEPTEMBER 14, 1931—Mr. and Mrs. William Preston Harrison collection of 19th and 20th century European and American paintings given to Museum.

JULY 30-AUGUST 31, 1932—Olympic Art exhibit shown at the Museum during the Olympic games at the Coliseum.

1932-1935—Drastic cut in budget resulted in part-time lay-off of employees for three fiscal years, but Museum kept doors open.

MAY 10, 1938—Museum Associates, a non-profit corporation, established to assist Museum in its program and development. Can receive gifts and bequests.

JULY 1, 1938—Reorganization. Under County Ordinance No. 3147 N.S., the Department of History, Science, and Art was established. The Board of Governors of the Museum was increased to 15 members and given administrative charge and control over all County matters relating to history, science, and art.

1939-1941—Los Angeles County Museum Channel Islands Biological Survey—expeditions to the coastal islands.

JANUARY 23, 1939—The Balch collection of historical and archeological objects given as the first gift to Museum Associates. Followed later (1944) by bequest of art objects and million-dollar endowment fund.

MARCH 3, 1939—Gift of Paul Rodman Mabury collection of Renaissance Art.

1940-1947—First major reorganization of exhibit halls, many special exhibits designed and constructed at the Museum.

JAN. 12-FEB. 28, 1940—"Development of Impressionism" loan exhibit assembled by the Museum.

JULY 1, 1941—Divisions of Business Management, Education, Exhibitions, and Maintenance established.

FEBRUARY 13, 1942—William Randolph Hearst gift collection of Indian blankets, followed (1947-1952) by gifts of classical sculpture, decorative arts, and Flemish, Dutch, French, and English paintings.

APRIL, 1944—First classes for "Museum Juniors" instituted by Divisions of Science and Education. Continued and now called "Museum Natural Science Workshop."

APRIL 16, 1944—Opening of newly designed Hall of Transportation. Attendance 8400.

SEPTEMBER 20, 1945—Museum Association established.

MARCH, 1946—Museum Bookshop opened.

JUNE 18, 1946—First Museum Associates acquisitions under the Mr. and Mrs. George Gard De Sylva Purchase Fund; eventually totalling over 30 works of 19th century French Impressionists.

JULY 9, 1946—Redesigned California History Hall opened.

AUGUST, 1946—County bond issue for enlargement of the Museum defeated.

NOVEMBER 10, 1946—Opening of Rubens-VanDyke exhibit.

JANUARY 19, 1947—Chamber Music program instituted.

APRIL 27, 1947—Documentary Film program instituted.

NOVEMBER 18, 1947 - JANUARY 2, 1948—Rembrandt-Hals exhibit.

JANUARY 26, 1948—Hearst Hall of Ancient Art opened.

MAY 27, 1948—Redesigned Bird and Small Mammal Hall opened in new location, on second floor.

JANUARY 3-22, 1949—Berlin Masterpieces exhibit. Attendance at Museum, 394,869, with 161,139 paid admissions to the exhibit (proceeds for German Relief).

APRIL, 1950—Museum cafeteria opened to the public.

JUNE 21, 1951—Observation Pit building at Hancock Park opened to the public.

SEPTEMBER 28, 1951—Redesigned hall of "Indians of Western North America" opened.

JUNE, 1952—Kodiak Bear-Alaska Fur Seal expedition to Alaska, sponsored by Keith Spalding. (World's record bear.)

AUGUST 19, 1952—Purchase of El Greco painting "Saint Andrew" authorized.

OCTOBER 15, 1952—Balch estate (of 1944) settled and Museum Associates received million-dollar endowment fund.

DECEMBER 16, 1952—Junior Art Council of the L. A. Co. Museum established.

MAY 1, 1953—Hall of Evolving Life opened.

OCTOBER 1, 1953—Costume collection transferred from History to Art and section of Costumes and Textiles initiated.

DECEMBER, 1953—Wm. E. Phillips started Museum's gem collection.

FEBRUARY, 1954—Vroman collection of historic photographic plates received.

MAY 25, 1954—Costume Council of the L. A. County Museum established.

JULY 14 - AUGUST 21, 1955—Pierre Auguste Renoir exhibit.

FEB.-APRIL, 1956—Science expedition to Goiás, Brazil, sponsored by Mr. and Mrs. Maurice A. Machris and Mrs. Maybell Machris Low.

JUNE-OCT., 1956—Science expedition to East Africa, sponsored by John Jewett Garland.

JANUARY 23, 1957—First issue of the Museum's first technical science publication, "Los Angeles County Museum Contributions in Science."

JUNE, 1957—Purchase of the California Institute of Technology collection of fossil vertebrates, over 50,000 specimens.

AUGUST 1, 1957—Wm. S. Hart Ranch made gift to the County.

DEC. 17, 1957—Purchase of Goya painting, "Portrait of the Marquesa de Santa Cruz," authorized by the Museum Associates from Balch Endowment Income Fund.

SEPTEMBER 20, 1958—Opening of Wm. S. Hart Park.

DECEMBER 9, 1958—County Board of Supervisors approved establishment of new art museum to be erected at Hancock Park with private donations to Museum Associates. Fund drive started.

DEC. 9, 1958 - JANUARY 18, 1959—Van Gogh exhibit. 127,139 paid admissions; general museum attendance for December and January, 303,705.

1960—Opening of the Auditorium unit.

The Museum Association Newsletter

Art Receptions

DURING January, 1960, the Museum Association hosted two receptions and previews. The first on January 5th was to open the "Craftsmanship" Exhibition, highlighting 101 original works by Southland craftsmen. The show was co-sponsored by the Los Angeles County Museum and the Southern California Designer-Craftsmen. The works included ceramics, ceramic sculpture, textiles, enamels, stained glass, mosaics, jewelry, bookbinding, furniture and other woodworking. Mr. Max Sullivan, director of the Portland Art Museum, lectured on opening night, and during the showing at the Museum there were ten demonstration-lectures presented on Saturdays and Sundays.

The second reception, co-sponsored by the Costume Council, was an important evening for the Costume Gallery; a major exhibit of Greek national costumes, jewels and embroideries turned the gallery, the evening of the 19th of January, into a glittering spectacle of beautiful costumes on twenty-one mannequins. The exhibit was sponsored by H.M. Queen Frederika of Greece and the Royal Greek Embassy in Washington, D.C.; it included more than 250 examples of 18th and 19th century traditional Greek art on loan from collections of the Benaki Museum in Athens.

The Association sponsored a reception on Tuesday evening, February 28th, for a major exhibition, *Recent Sculpture U.S.A.*, organized by the Museum of Modern Art, New York City. Considered by leading critics to

be the liveliest sculpture show in the United States in many years, the exhibition represented many hitherto unknown artists, two-thirds of whom are between twenty and thirty years of age. There were 79 works of art by 66 artists, selected from 700 entries submitted from all over the country. Co-hostesses of the event were the Patronaires (see p. 42).

New Members of Executive Committee

New members of the Executive Committee of the Museum Association are Mrs. Donald Moulton and S. Austin Jones, M.D. MA chairman for "Art Views" this year, Mrs. Moulton is a member of the Junior Art Council and a past chairman of the "Symphony Previews" held in conjunction with performances of the Los Angeles Philharmonic Orchestra. Dr. Jones, a surgeon, is a Fellow of the American College of Surgeons of which he is the Recorder; his interests are in the fields of science and art.

"Moppets' Morning"

Museum Association parents and children who enjoyed "Moppets' Morning" have Miss Lucille Libow, Museum Association Executive Secretary, to thank for the detailed success of the morning. Miss Libow, working under the chairmen, Mr. Dentzel and Mrs. Turner, coordinated all the Museum departments involved, girl scout volunteers, the printer, Mr. J. Robert Quinn, the catering company, and the puppet show by Mr. John V. Zweers. On Saturday morning, January 30th, 475 children and 125 parents arrived at the Museum for the event. Half of the group went to the puppet show while the other half were divided into three age groups, the older children going to the science lab, the middle children touring parts of the Museum, and the little ones meeting in the Indian gallery where they drew or listened to stories. Later in the morning after the first puppet show, the groups switched so that every child had an opportunity to participate in every activity. At noon all guests met on the front lawn for a picnic luncheon of hot dogs, cake, and milk.

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You are encouraged to extend an invitation to your friends to become members of the MUSEUM ASSOCIATION—to enjoy with other members the special activities which the Museum Association sponsors and the special privileges available only to its members.



Members receive:

1. INVITATIONS for two for the Members' Previews.
2. SUBSCRIPTIONS to The Quarterly and the Art Bulletin.
3. THE CALENDAR listing all exhibitions, lectures, films and concerts — monthly.
4. DISCOUNT OF 20% on most items in the Museum Bookshop.
5. INVITATION TO ENJOY PROGRAMS for members and guests only — including activities for children.
6. SPECIAL LECTURES for members and guests only.
7. PAINTING CLASSES for members' children.

